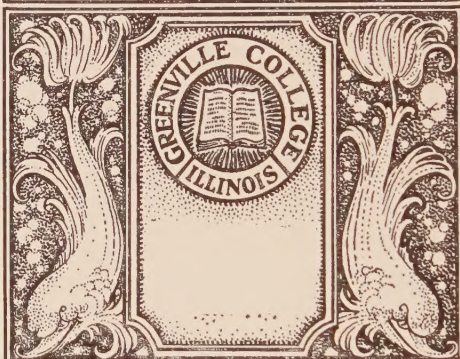



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EUTHYMIDES AND HIS FELLOWS

BY

JOSEPH CLARK HOPPIN, PH.D., F.R.G.S.



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PREFACE

AS the present volume goes to press I am keenly conscious of its many shortcomings. For most of these, I may say in self-defence, the terrible struggle now raging in Europe is responsible, since owing to the extreme difficulty of communication with the Central Powers I have been obliged to leave many points unverified. I can only hope, however, that most of them are not very vital.

I have received so many kindnesses from so many hands that I despair of my ability to thank in adequate fashion those who have given me so much material assistance during the course of my work. My especial thanks are due to Professor George H. Chase, of Harvard University who has very kindly read my manuscript and given me a number of excellent suggestions: to the staff of the American Academy in Rome and the Boston Museum of Fine Arts (particularly Mr. A. W. Van Buren, and Mr. C. D. Curtis of the former, and Dr. L. D. Caskey of the latter) for the interest and help they have so freely given me during my work amid such peaceful surroundings: to M. Edmond Pottier, Conservateur of the Louvre for his many suggestions and assistance in obtaining for me the excellent drawing of the Louvre hydria (G 41) by Mme. Buriat: to Professor G. E. Rizzo of Turin for his gracious resignation to me of the publication rights in the Turin psykter: and to Mr. J. D. Beazley, Fellow of Christ Church, Oxford, who has so kindly allowed me to use the material in his forth-coming publication of the 'Vases in America.'

For various suggestions, photographs, etc. I am greatly indebted to Dr. Robert Zahn, Director of the Antiquarium

in Berlin, Dr. Paul Hermann, Director of the Albertinum in Dresden, Professor Paul Wolters, of Munich, Dr. Friedrich Hauser of Stuttgart, Sir Cecil Smith, Director of the Victoria and Albert Museum in London, Mr. G. F. Hill and Mr. H. B. Walters of the British Museum and Dr. Stephen B. Luce, Jr., of the University Museum in Philadelphia. I cannot express too strongly my appreciation of the courtesy of the firm of Bruckmann in Munich who have allowed me to reproduce the excellent plates of Furtwängler and Reichhold's memorable work. The staff of the Harvard University Press, especially Mr. C. Chester Lane and Mrs. Heller, will be sure of my grateful recollections for their unfailing patience and good-nature in spite of my many exacting demands.

And lastly, to her to whom this book is dedicated do I wish to express my most loving thanks for her unfailing sympathy, encouragement, and intelligent criticism.

J. C. H.

BOSTON, MASSACHUSETTS,
February, 1917.

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XXXVII. BRIT. MUS. E 253 (H 1)	" photograph.

- XXXVIII. CAB. DE MÉD. 535 (K I) from Luynes, Descrip., pl. 44.
 XXXIX-XL. ROME, VATICAN 496 (K 1) " photographs.
 XLI. MUNICH 2305 (K 2) " F.R. i. pl. 52.
 XLII. CORNETO (K 4) " Hartwig, fig. 56.
 XLIII. LOUVRE G 48 (K 5) " Louvre Album, ii, pls. 93-94.
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| 35. DETAIL OF K 2 | " F.R. i, p. 265. |
| 36. DETAIL OF K 6 | " Hartwig, pl. 37, 3. |

TABLE OF ABBREVIATIONS

PUBLICATIONS

A. J. A.....	American Journal of Archaeology.
Ann. d. Inst.....	Annali dell' Instituto di Correspondenza Archaeologico.
Ant. Denk.....	Antike Denkmäler.
Arch. Anz.....	Archaeologischer Anzeiger (supplement to the Jahrbuch).
Arch. Epig. Mitt. a. Oester.	Archaeologische-Epigraphische Mittheilungen aus Oesterreich-Ungarn.
A. Z.....	Archaeologische Zeitung.
Athen. Mitt.....	Athenische Mittheilungen.
Ber. d. Sächs. Ges. d. Wiss.	Berichte der Sächsischen Gesellschaft der Wissenschaften.
B. P. W.....	Berliner Philologischer Wochenschrift.
B. C. H.....	Bulletin de Correspondance Hellénique.
Bull. d. Inst.....	Bulletino dell' Instituto.
Class. Rev.....	Classical Review.
C. R.....	Comptes-rendus de la Commission Impériale Archéologique.
Ephem. Arch.....	Ephemeris Archaeologike.
Gaz. Arch.....	Gazette Archéologique.
Jhb.....	Jahrbuch des Kaiserlich Deutschen Arch- aeologischen Instituts.
Jahresheft.....	Jahreshefte des Oesterreichen Archaeolog- ischen Instituts.
J. H. S.....	Journal of Hellenic Studies.
Mon. Ant. Linc.....	Monumenti Antichi della Reale Accademia dei Lincei.
Mon. d. Inst.....	Monumenti Inediti dell' Instituto.
Mon. Piot.....	Monuments et Mémoires: Fondation Eugène Piot.
Mus. Ital.....	Museo Italiano di Antichità Classica.
Rev. Arch.....	Revue Archéologique.
Rhein. Mus.....	Rheinisches Museum.
Röm. Mitt.....	Römische Mittheilungen.
Sitzber. Bayer. Akad.....	Sitzungsberichte der Bayerischen Akademie.

CATALOGUES

Reference to a museum followed by the word "Cat." indicates the following Catalogues:

- Athens. Catalogue des vases peints du Musée Nationale d'Athènes. By M. Collignon and L. Couve.
- Berlin. Beschreibung der Vasensammlung des Antiquarium in Berlin. By Adolf Furtwängler.
- Leyden. Catalogus van het Rijksmuseum van Oudheden te Leyden. By J. H. Holwerda.
- London: British Museum. Catalogue of the Vases in the British Museum, vol. iii. By (Sir) Cecil Smith.
- Madrid. Vases Grecs et Italo-Grecs du Musée Archéologique de Madrid. By G. Leroux.
- Munich. Beschreibung der Vasensammlung König Ludwig's in der Pinakothek zu München. By Otto Jahn.
- Paris: Louvre. Catalogue des vases antiques de terre cuite, vol. iii. By Edmond Pottier. Album: Vases antiques du Louvre, vol. ii. Same author.
- Paris: Cabinet des Médailles (Bibliothèque Nationale). Catalogue des vases peints de la Bibliothèque Nationale. By A. De Ridder.
- Petrograd. Die Vasensammlung der Kaiserlichen Ermitage. By L. Stephani.
- Vienna. Die Sammlung antiken Vasen und Terracotten im K. K. Oesterreich. Museum. By Karl Masner.
- Würzburg. Verzeichniss der antiken Sammlungen der Universität Würzburg. By L. Urlichs.

WORKS OF GENERAL REFERENCE

- Amelung, Führer. Führer durch die Antiken in Florenz.
- Baumeister. Denkmäler des klassischen Alterthums.
- Benndorf, G. S. V. . . . Griechische und Sicilische Vasenbilder. By Otto Benndorf.
- Brunn, K. G. Geschichte der griechischen Künstler. By Heinrich Brunn.
- Buschor. Griechische Vasenmalerei. By E. Buschor.
- Cat. étr. Catalogo di scelte antichità etrusche trovati negli scavi del Principe del Canino, 1828-29. Viterbo 1829.
- Chase. Shield Devices of the Greeks. By G. H. Chase, (Harvard Studies in Classical Philology, vol. xiii).

C. I. G.....	Corpus Inscriptionum Graecarum.
Corey.....	De Amazonum antiquissimis figuris. By A. Corey. Berlin, 1891.
Daremberg-Saglio.....	Dictionnaire des antiquités grecques et romaines. Now carried on by E. Saglio and E. Pottier.
De Witte, Descrip.....	Description d'une collection de vases peints et bronzes antiques, provenant des fouilles de l'Etrurie. By J. De Witte. Paris, 1837.
El. Cér.....	Elite des monuments céramographiques. By Ch. Lenormant and J. De Witte.
F. R.....	Die griechische Vasenmalerei. By A. Furtwängler and K. Reichhold.
Genick.....	Griechische Keramik. By A. Genick.
Gerhard:	
Aus. Vas.....	Auserlesene griechische Vasenbilder. By E. Gerhard.
Rapp. Volc.	Rapporto intorno i vasi Volcenti (vol. iii of the Ann. d. Inst.).
T. G.....	Trinkschalen und Gefässe des Kön. Mus. zu Berlin und anderer Sammlungen.
Hackl.....	Merkantile Inschriften auf Attischen Vasen. By R. Hackl (in Münchener Archaeologischer Studien, dedicated to A. Furtwängler).
Hartwig.....	Die griechische Meisterschalen. By P. Hartwig.
Helbig-Reisch.....	Führer durch die öffentlichen Sammlungen klassischer Alterthümer in Rom. 3d ed. By Wolfgang Helbig in coöperation with E. Reisch and W. Amelung.
Jahn:	
Arch. Aufs.....	Archaeologische Aufsätze. By Otto Jahn.
Dichter auf Vasen..	Ueber Darstellungen griechischer Dichter auf Vasenbildern.
Klein:.....	Die griechischen Vasen mit Meistersignaturen. 2d ed. 1886. By W. Klein.
Euphronios.....	Euphronios, 2d ed. 1887.
L I.....	Die griechischen Vasen mit Lieblingsinschriften. 2d ed. 1898.
Kretschmer.....	Die griechischen Vaseninschriften ihrer Sprache nach untersucht. By P. Kretschmer.
Luynes, Descrip.....	Description de quelques vases peints. By H. d'A., Duc de Luynes.
Mus. étr.....	Muséum Etrusque de L. Bonaparte, Prince de Canino. Fouilles de 1828-29. Viterbo, 1829.

Mus. Greg.	Museo Gregoriano.
Notice 1845.	Notice d'une collection de vases peints tirés des fouilles faites en Etrurie par feu M. le Prince de Canino, 1845. By J. De Witte.
Overbeck, K. M.	Griechische Kunstmythologie. By J. Overbeck.
Panofka:	
Vasenbildn.	Von den Namen der Vasenbildner in Bezug zu ihren bildlichen Darstellungen. Th. Panofka.
Eigennam.	Die griechischen Eigennamen mit <i>καλός</i> .
Per. et Chip.	Histoire de l'art dans l'antiquité. By G. Perrot and Ch. Chipiez.
Rayet et Collignon	Histoire de la Céramique Grecque. By O. Rayet and M. Collignon.
Reinach.	Répertoire des vases peints. By S. Reinach.
Res. étr.	Réserve étrusque. London, 1838.
Roscher.	Ausführliches Lexikon der griechischen und römischen Mythologie.
Roulez.	Choix des vases peints du Musée de Leyde. By J. Roulez.
Walters	History of Ancient Pottery. By H. B. Walters.
Wernicke.	Die griechischen Vasen mit Lieblingsnamen. By K. Wernicke.
W. V.	Wiener Vorlegeblätter.

EUTHYMIDES AND HIS FELLOWS

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CHAPTER I

INTRODUCTION

THE twenty years which have elapsed since the publication of my essay on Euthymides have so materially altered all the ideas formerly held as to the scope and significance of the various painters who belong to the early period of the red-figured style that a new edition seems necessary; especially because during those years no work has appeared which treats at all comprehensively the activity of Euthymides and his various contemporaries.

Considering how much the work of all the painters of this time is cast in the same mould and how closely allied in point of style are all the vases from their different work-shops, the inclusion of only four artists in the present volume may seem somewhat arbitrary. My original intention had been to publish a small monograph which should bring my earlier essay up to date, but it was not long before I discovered the impossibility of discussing the work of Euthymides with any degree of thoroughness and at the same time omitting all consideration of Phintias, who of all the other artists of the period seems most intimately connected with him. The Kleophrades painter is also naturally included because there is every reason to believe that at the beginning of his career he was actually a pupil of Euthymides; in fact there are those who are disposed to regard him as Euthymides himself. Hypsis, too, shows such strong Euthymidean characteristics that I have added him to the group. I have not attempted to discuss the work of the Kleophrades painter with as much thoroughness as the others since the work of that artist has already been very comprehensively published by Beazley.

The work of Smikros, Oltos, and some of the other contemporary painters has not been included, first because I do not

regard them as part of the group of painters whose work is here described, and second because had I done so it would have been necessary to extend the scope of this volume and analyze thoroughly the entire red-figured style from its beginning down to the Persian Wars, which was not my intention.

One principle has been followed with extreme care in this volume for which I feel sure I shall earn the gratitude of all archaeologists. Every scholar knows the vexation of spirit which comes from the necessity of referring to half a dozen bulky volumes of plates, usually inaccessible outside of a large library, in order to verify the conclusions expressed in any work dealing with Greek ceramics. Every vase described in this volume which is signed by or attributed to any of the four artists here discussed, has been illustrated by a separate plate or cut, thus eliminating, as far as possible, the necessity for reference to other publications. Unfortunately all the plates are not of the same value. Those which are taken from the monumental publication of Furtwängler and Reichhold are naturally the best, while those taken from photographs are less satisfactory, owing to the inevitable effect of foreshortening. When possible I have had the photographs revised by a draftsman from the actual vase, and in the case of the four amphorae in the British Museum (E 253-256) I have included detail studies of the heads of all the figures taken from photographs.

It had been my intention to visit every one of the more important European museums before publishing this volume, in order to make sure that no vase which might reasonably be attributed to any of the four artists had been overlooked. The European war has, unfortunately, made such a trip impossible, and I am obliged to let the work appear in an incomplete state.

For the sake of convenience and to avoid useless repetitions, all the vases described in this volume are referred to by letter and number: the letter being the initial of the artist in question and the numerals being Roman for the signed, Arabic for the unsigned and attributed vases. The complete list of these vases is given in this chapter. Likewise, for the same reasons, a list of the motives used in the decoration of the various vases is included.

NUMERICAL SYSTEM

EUTHYMIDES

Vases, with signature

- E I Munich 2307
- E II Munich 2308
- E IV Turin
- E V Bonn
- E VI Adria

Without signature but authorship certain

- E III Munich 2309

Attributed

- E 1 British Museum E 254
- E 2 British Museum E 255 (reverse)
- E 3 British Museum E 256
- E 4 Würzburg 300 (obverse)
- E 5 Leyden
- E 6 Louvre G 44
- E 7 British Museum E 767
- E 8 Berlin 2180
- E 9 Dresden
- E 10 Brussels
- E 11 Vienna 333
- E 12 Florence 3985
- E 13 Athens C.C. 1157
- E 14 Berlin 2304
- E 15 Leipzig
- E 16 Boston 00.335
- E 17 Boston 10.203 (fragment)
- E 18 Louvre G 31 (fragment)
- E 19 Athens, Acropolis (Pinax)

PHINTIAS

With signature

- P I Munich 2590
- P II Corneto
- P III Baltimore
- P IV British Museum E 159
- P V Leipzig
- P VI Eleusis

Attributed

- P 1 Munich 2421
- P 2 Munich 2422
- P 3 Louvre G 41
- P 4 Louvre G 42
- P 5 British Museum E 255 (obverse)
- P 6 Boston 01.8019

P 7	Leipzig
P 8	Petrograd St. 1275
P 9	Rome, Villa Giulia (fragment)

HYPISIS

With signature

H I	Munich (4)
H II	Rome, Torlonia Collection

Attributed

H 1	British Museum E 253
-----	----------------------

KLEOPHRADES

With signature

K I	Cabinet des Médailles 535
-----	---------------------------

Attributed

K 1	Rome, Vatican 496 (93)
K 2	Munich 2305
K 3	Würzburg 300 (reverse)
K 4	Corneto
K 5	Louvre G 48
K 6	Cabinet des Médailles 536

TABLE OF ORNAMENTS

The following table of the various ornamental designs employed as borders or elsewhere on the vases described in this work has been introduced for the sake of convenience. To each class has been added a list of the vases on which the ornament is to be found and such designs will be referred to by class and number in all descriptions of vases.

One significant fact is the preponderance of b.f. motives over r.f. Considering how closely allied are the vases of the early r.f. style to the b.f. period, stylistically as well as chronologically, this is not surprising. Such r.f. ornaments as occur are practically direct translations from b.f. motives and not until the r.f. style is fairly well advanced do we see much progress or individuality in the use of purely r.f. decorative motives.

CLASS A. BLACK-FIGURED MOTIVES

1. SINGLE STRIPE. This may consist of a single black line on a reserved background; of applied purple; or of a reserved stripe.

E IV; E 7; E 11; E 12; P 6.



2. LOTOS-BUD CHAIN.

E I; E 5.



3. SINGLE PALMETTE.

(a) Simplest form. The palmettes are vertical and each is entirely enclosed by a circle formed by the continuation of a line starting from the center of the scrolls in two directions. This motive is rare.

P 7.

(b) The same, except that pear-shaped drops are placed between each two palmettes.

H 1 (in this case the alternate palmettes are inverted).



4. RUNNING PALMETTES. These form the favorite motive in the work of the four artists and no less than six varieties are to be found.

(a) Simple form. The palmettes are alternately inverted, the scroll of each being continued up or down to meet the scroll of its neighbor, with or without the addition of a pair of black dots above and below.

E II; E III; E 1; E 4; E 6; P II; P IV; P 1; P 2; P 3; P 4; K 1; K 2; K 4.

This motive is usually employed as a lower border except in E 6 (sides) and K 4 (upper).

(b) The palmettes face the same way alternately inverted and are almost entirely encircled by a line starting from the scroll of one and continuing until it joins the adjacent palmette at the top of the circle. Between each palmette and the next a pair of dots.

E 11; E, 12.



(c) The same, except that a third scroll is added to the encircling line at its beginning with a pear- or heart-shaped drop placed opposite.

E 2; E 4; P II; H 1.



(d) Similar to 4 (c) with the addition of a fourth scroll in place of the drop.

E 3; K 5.





(e) The palmettes are connected as before but are arranged in pairs, scroll facing scroll. Between each pair two dots are placed with a pear-shaped drop at the junction of the third scroll. This motive is usually employed as a side border.

E III; P IV; P 1; P 2; K 1.



(f) The same as 4 (e) except for the addition of two pear-shaped drops between each pair of palmettes.

E 2.

5. ADDORSED PALMETTES IN CHAIN. Always used as the upper border. Two varieties.



(a) Single row of small circles running through the center of the chain.

E II; E 2; K 1; K 2.



(b) The same except for the addition of two dotted circles in each palmette, above and below the central row of circles.

P II.

6. TONGUE PATTERN. One of the very commonest motives and almost invariably used as an upper border. It is frequently employed inside the rim and at the base of the side handles of a hydria.

E IV; E 7; E 8; E 9; P IV; P 1; P 2; P 6; P 7; K 4.



7. OVOLO. A variation of the tongue pattern, with the addition of dots below each stave, generally used as a lower border.

E 10; H II.



8. KEY, OR MAEANDER. Four varieties.

(a) Single.

E V; E 3; E 10; E 11; E 12; P IV; P 1; P 2; H I; K 4.



(b) Double.

E 14; K 6.



(c) Double T shape.

K 4.



(d) Double, crossing, with black or white squares.

E V; E 9; H II.



9. ZIG-ZAG NET CHAIN. Usual border for sides.

E 1; E V; E 2; E 10; E 12; P 2; P 3; H II; H 1.



10. CHECKER-BOARD.
E VI; E 16.



11. IVY LEAVES.
(a) On handles. This is universal on amphorae and no exceptions occur.
(b) As a border with korymbi between the leaves.
E 8; P 8.



12. PALMETTE. Either b. or r.f. under base of handles, a feature practically universal in amphorae and hydriae.

13. RAYS. Universal on bases of all amphorae and hydriae. For example, cf. Pl. XIII.

CLASS B. RED-FIGURED MOTIVES

The palmette is the only motive employed, either single, running, or in groups.

1. SINGLE PALMETTE.



- (a) As in A 3 (a) with round dots between each two palmettes which are either vertical or lateral. The single palmette without dots does not occur.
E 9.



- (b) The same, with pear-shaped drops between each two palmettes above and below. This is the commonest r.f. motive.
E III; E V; E 4; E 5; P 4; P 7; H I; H II; H 1.



- (c) The same, except that a spray is introduced instead of the upper pair of dots. This motive is extremely rare.
E 1.



- (d) In place of the drops a small tendril is introduced alternately above and below at the edge of each palmette.
E III.



- (e) The same as the preceding except that each alternate palmette has two small tendrils on the upper edge. Below, pear-shaped drops separating each two palmettes.
E I; E 6; E 10; K 5.



- (f) The same with two scrolls below.
P 3.

2. This class forms the connecting link between the single and running palmettes. Two classes may be distinguished.



(a) The scrolls are continued as before to encircle the palmettes but they form a loop (with dot inside) at the start and meet at the top of the palmette in a point. Between each two palmettes a spray with a dot underneath. This pattern is very unusual and only occurs once to my knowledge, on the upper border of E II.



(b) The same, except that the enclosing line of the palmette is circular and not pointed. Between each two palmettes a spear-shaped bud with two scrolls. This motive is also very rare.

E II; E 12.



3. RUNNING PALMETTES. The b.f. motives of A 4 are repeated in the r.f. technique.

(a) Same as A 4 (b):

P 4; H I.

(b) Same as A 4 (c):

E I.



(c) Same as A 4 (e):

E V; P IV; this last varies in that the drops at the junction of the third scroll are omitted.



4. The palmettes are combined in a symmetrical series to form a decorative filling of large spaces. In E IV and E 7 a large central palmette is placed below each handle and connected with four smaller ones, each with an extra scroll. In P I we have a large and one or two small palmettes under each handle; in P 7 a number of small palmettes similarly connected. Owing to the fragmentary condition of the vase it is impossible to tell how many, or if a large central palmette was used (v. Plates V, XXV, XXXIV, and Fig. 8).

CHAPTER II

THE SIGNED VASES OF EUTHYMIDES

THE signature of Euthymides is preserved on five vases — two amphorae, a hydria-kalpis, a psykter and two fragments of a plate. In addition we possess a sixth vase, the amphora in Munich, No. 2309, which, though lacking a signature, is universally acknowledged to be an actual work of the master, and is therefore included in the list of his authentic works.

The three amphorae (two signed and one unsigned) are companion pieces and singularly alike in form and size,¹ the shape being that common to the later part of the b.f. style and the transitional period and a favorite with the group of artists contemporary with Andokides. The rim flares sharply outwards and between it and the shoulder three purple stripes are painted. The handles are of the grooved type with an ivy pattern on the exterior and a b.f. palmette under their junction with the shoulder. Around the foot a ray pattern. All three are now in the Munich collection (No. 2307-2309).

E I. [Pl. I]: AMPHORA, Munich 2307 (Old number 378). From Vulci.



Jahn, *Cat.* No. 378, p. 123.

Gerhard, *Aus. Vas.* 188, = Reinach ii, p. 94.

Mus. étr. 1386: *Res. étr.* p. 11, 38.

Stuart, *Archaeologia* xxiii, p. 217.

Panofka, *Vasenbildner*, pl. 4, 1, 2.

Brunn, *K.G.* ii, p. 686, No. 1.

F. R. i, pp. 63-71, pl. 14.

Wernicke, p. 53, No. 2.

Hoppin, *Euthymides*, p. 3, E.

Per. et Chip. x, p. 456, figs. 260-261.

¹ I regret that it is impossible to give the dimensions of these vases. They are not in the publication of Furtwängler-Reichhold and in Jahn's catalogue of the Munich collection the dimensions are not in centimeters. I do not know on what basis the measurements there are given.

Klein, p. 194, No. 2.

Hackl, p. 25, xii, No. 109.

Chase, p. 119, 222 (for design on shield).

Buschor, p. 150, fig. 106 (A).

A. In the center a beardless youth standing with body and l. leg full front, head and r. leg in profile to l., wearing a fillet in his hair, a short chiton and greaves (ornamented with a spiral design); in the act of adjusting his cuirass. At the l. HEKTOP and to the r. his shield seen in profile (device, head of silen and two black circles with dots). To the r. his mother HEKABE (retr.) to l.; of youthful appearance, clad in an Ionic chiton with kolpos and a cloak high in the neck, with a scarf twisted round her hair. Her r. breast and l. leg show through the drapery. In her r. she holds Hector's helmet (Corinthian type) and in her l. his spear, both of which project into the upper border. At Hector's right stands his father Priam to r., partially bald, and bearded (his beard is composed of black dots); completely wrapped in a long cloak, and wearing shoes. He raises his r. with an earnest gesture and holds a knobbed staff in his l. Beside his head to r. ΓΡΙΑΜΟΣ: and between him and Hector the signature, in three lines (second and third lines separated by the staff) ΕΛΡΑΦΣΕΝ ΕΥΘΥΜΙΔΕΣ ΗΟ ΓΩΙΟ.

B. Three dancing, bearded figures, nude save for a narrow cloak draped round their shoulders or forearm, with vine-wreaths in their hair. The komast on the l. stands on his r. leg and holds a kantharos in his r. while extending his l. palm upwards, over which is written ΚΟΜΑΡΧΟΣ. The central figure, seen from behind, (torso in three quarters, legs in full profile) holds a knobbed staff in his r. the end of which projects into the upper border; his l. is wrapped in his cloak, and he turns his back to the Komarchos. Between his legs ΕΥΔΕΜΟΣ. The r. h. komast turns to the l. balancing himself on his l. leg. Over his r. arm ΤΕΥΕΣ (retr.) and between his legs ΕΥΕΟΓΙ. Along the l. edge of the picture ΗΟΣ ΟΥΔΕΓΟΤΕ ΕΥΦΡΟΝΙΟΣ.

Purple is used for the inscriptions, wreaths, fillet in Hector's hair and the usual stripes on the body of the vase. Outline of hair incised in all the figures except that of Priam where it is reserved. Anatomical details and drapery in faint lines.



MUNICH 2307 (E I)

Borders. The same on both sides. Lower, A 2: sides, A 9: upper, B 1 (e). Graffito on base (v. Fig. 1).

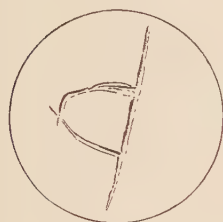


FIG. 1

The technical details of this vase as well as the others described in this chapter will be considered in detail in chapter III in the analysis of the style of Euthymides.

Of the subject-matter little need be said. On the obverse we have the ordinary scene of a warrior preparing for his departure¹ in the presence of his parents whom the artist has chosen to identify by names taken more

or less at random from the heroic cycle. Almost any other names might have served. Also the reverse gives us only three belated komasts such as we find so often on the vases of Brygos, Douris, and the others. The execution is extremely good and the foreshortening though not uniformly successful is a distinct advance on previous vase-technique and is quite noteworthy in the figures of Hector and the central komast on the reverse.

E II. [Pl. II]: AMPHORA, Munich 2308 (Old number 374).
From Vulci.



Jahn, *Cat.* No. 374, p. 120.
Brunn, *K. G.* ii, p. 686, No. 2.
F. R. ii, pp. 109-111, pl. 81.
Klein, p. 194, No. 3.
Hoppin, *Euthymides*, p. 2, D, pls. i, ii.
Per. et Chip. x, p. 457, fig. 262.
Res. étr. p. 10, 31; *Cat. étr.* 146.
Chase, p. 121 (for shield device).

A. In the center a beardless youth standing with body and r. leg full front, head in profile to l., l. leg in profile to r., wearing a fillet in his hair,² in the act of adjusting his cuirass.

¹ For the motive of adjusting the cuirass cf. the column-krater formerly in the Jatta collection, Ruvo, (Jatta, *Röm. Mitt.* 1908, pp. 332-338, figs. 2 and 5), now in New York, attributed by Beazley (*J.H.S.* 1912, p. 355, No. 6) to the Pan Master.

² It is not often that one is able to detect an error in the excellent drawings of Reichhold. In the case of this vase, however, two mistakes occur in the plate in F.R. since the fillet worn by Thorykion hangs in two ends not one (correctly given in pl. 1 of my essay) and the palmettes of the lower border have dots between.

Along his r. leg ΘΟΡΥΚΙΟΝ. It will be noted that the figure is a duplicate of that of Hector on E I except that the greaves are omitted and the weight placed on the foreshortened r. foot instead of as there on the l.; furthermore he is called Thorykion. On either side an archer in the usual Scythian costume of *kidaris*, jerkin and *anaxyrides*. The one on the r. holds a battle-axe (*sagaris*) in his r. and a Scythian bow in his l. with a quiver buckled around his waist. His dress is dotted over with a series of small circles and marks like button-holes. Beside his r. arm ΕΥΘΥΒΟΝ[Ο]Σ (retr.). The other archer is similarly clad and likewise holds his bow in his l. but also holds the shield of Thorykion in his r. (seen in profile: device, dancing silen). Along his r. arm and leg senseless inscriptions. Along Thorykion's l. leg the signature in three lines Η[Ο ΓΟΝΙ]Ο Ε[ΛΡΑ]ΦΣΕΝ ΕΥΘΥΜΙ-ΔΕΣΕΣ.¹

B. In the center, in profile to r., a nude youth holding aloft in both hands a discus which projects into the upper border, and wearing a victor's crown in his hair. In front of him ΦΑΥΝΟΣ. Facing him in profile to l. a bearded trainer wearing a cloak high in the neck like that worn by Hecuba on E I, which leaves his r. arm and shoulder bare, holding in his outstretched r. a two-forked branch. In his hair a laurel wreath. Along his r. arm ΟΡΣΙΜΕΝΕΣ (retr.). At the l. of the group a second nude youth to r. wearing the victor's crown. Below his outstretched l. the name ΓΕΝΤΑΘΝ[Ο]Σ. Under the branch held by the trainer the signature (retr.) in two lines ΕΥΘΥΜ[Ι]ΔΕΣ ΗΟ ΓΟΝΙΟ; this time the verb is omitted.

Purple is used for the inscriptions, wreath, fillet, crowns, and bow-string. Suggestion of whiskers in faint lines on the cheeks of Thorykion and Pentathlos. Anatomical details and drapery in faint lines. Outline of hair incised on all the figures.

Borders. Obverse. Lower, A 4 (a): sides, A 9: upper, B 2 (a). Lower and side borders same on the reverse but the upper is A 5 (a).

¹ Furtwängler reads the inscription Εὐθυμίδης ἐμ' ἔγραψεν. The last two letters of Euthymides' name are repeated and are perfectly clear; by no possibility can ἐμ' be read.



The duplication of the central figure on both this vase and E I makes it evident that the two are companion pieces and that they are by the same hand even were the signature missing on one of them. It is probable that E II was painted first, for the composition is inferior to that of E I as well as the execution. As was remarked above, the name given to the central figure of the obverse is purely arbitrary and the scene presents little of interest. The same is true of the figures on the reverse.

E III. [Pl. III]: AMPHORA, Munich 2309 (Old number 410).
From Vulci.



Jahn, *Cat.* p. 141.

Res. étr., p. 28; *Cat. étr.*, p. 110.

Gerhard, *Aus. Vas.* 168 = Reinach ii, p. 86.

F. R. i, pp. 173-181, pl. 33.

Klein, p. 196, No. 1.

Hoppin, *Euthymides*, p. 20, i.

Per. et Chip. x, pp. 459, note 1, 455, 595, fig. 338.

Hackl, p. 47, No. 547; p. 40, No. 408.

Kretschmer, p. 192.

Roscher i, p. 1934 (A).

Buschor, p. 151, fig. 107 (detail of A).

A. Four figures instead of the usual three. At the r. of the picture a youth, nude save for a light cloak draped over his r. arm and a flower wreath in his hair, body and r. leg full front, head in profile to l., clasps around the waist a female figure whom he has lifted clear of the ground, both hands being locked together to secure a better hold. To the l. of his head ΘΕΣΕΥΣ (retr.). The female figure, identified as KOPONE by the inscription along the r. border, is clad in an Ionic chiton and cloak high in the neck. She wears a stephané and scarf, like those worn by Hecuba on E I, and earrings. With her r. she clasps the r. wrist of Theseus while with her l. she toys with his luxuriant hair. In the center striding to r., is a second female figure, clad also in an Ionic chiton and himation, with a scarf in her hair and earrings. With her l. she catches Koroné's arm and with her r. grasps the mantle of Theseus. Along the line of her cloak HEVENE. At the l. of the picture advancing to r. with legs in profile, body three-quarters front and head turned back to l. is a bearded figure, wearing a

flower wreath, and nude save for a light mantle thrown over his r. shoulder and l. forearm. In his r. he carries his spear and in his l. a sword in its scabbard to which the belt is attached. To the r. of his head ΓΕΡΙΘΟΥΣ. His spear and the head of Koroné project into the upper border. Between his legs ΗΕΡΕΣ (retr.).

B. Continuation of the same scene. At the r. a female figure in profile striding to r. clothed as usual in Ionic chiton and mantle, with a flower wreath in her hair. Her r. arm, which projects into the side border, as does also her l. foot, is raised in astonishment while her l. holds the edge of her chiton. Between her and the r. h. border, broken by her r. arm, ΕΙΔΟΝΘΕΜΕΝ. Behind her a second female figure, similarly clad with the addition of a sakkos, stephané and earrings, advances in the same direction. With her r. she grasps the edge of her skirt and with the other her cloak. Behind her ΑΝΤΙΟΓΕΙΑ. At the l. of the picture a bearded man to r. entirely wrapped in a cloak and wearing a flower wreath in his hair, his r. raised in surprise and in his l. a knobbed staff. Behind him + ΑΙΠΕ + ΘΕΣΕΥΣ.

Purple is used for the inscriptions, wreaths and sword belt of Perithous. The hair outline is incised except the little bunch of hair over the forehead of all the figures, and the hair of Koroné. The details of the figures of both women on the reverse show through the drapery. Suggestion of whiskers on the cheek of Theseus and eyelashes in faint lines, which are also used for the lines of the drapery and anatomical details. In addition the veins of Theseus' r. foot are indicated.

Borders. Obverse. Lower, A 4 (a): sides, A 4 (e): upper, B 1 (d). Reverse. Upper and lower the same as on the obverse, but the sides are A 9. Graffito on base (Fig. 2).

The attitude of the bearded figure on the reverse is almost a duplicate of the figure of Priam on E I. By a curious oversight the l. foot of the central figure on the reverse has been omitted. In point of technique the vase is distinctly better than either E I or II.

The inscriptions are decidedly troublesome. Theseus and Perithous are simple enough, but the name Koroné is puzzling since we have no mention of any such character in Greek myth-



MUNICH 2309 (E III)

ology at all. Furtwängler has evolved a very complicated and ingenious theory that we have here a Thessalian goddess Aigle-

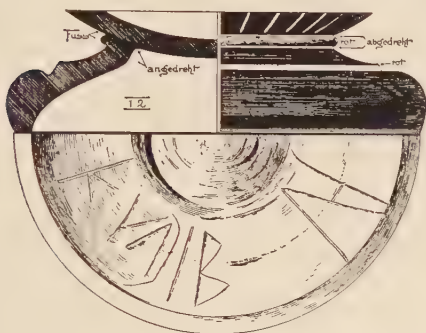


FIG. 2

Koroné or Koronis whom he supposes to have been carried off by Theseus and he considers that the scene represents Theseus as a regular Don Juan and that to emphasize this fact, two of Theseus' lady-loves, Helene and Antiopea are introduced. But considering that the rape of Helene by Theseus was a well-known myth

and that inscriptional errors, as we shall see, are very common in the work of Euthymides, it is certainly more rational to suppose as Ergelmann naturally assumed in his discussion of the myth (Roscher's *Lex.* i, p. 1956) that the figures were wrongly labelled by the painter of the inscriptions, than to wander round Robin Hood's barn to evolve a myth which has absolutely no literary sanction. That Antiopea appears here because she was connected with Theseus in the artist's mind seems probable, as she is not dressed as an Amazon. Since, too, we find Euthymides using a number of names for which no literary authority exists, the addition of one more name need not trouble us. Had the figures been rightly labelled every one would have dismissed Koroné as a name like Thorykion or Teles. In reading Furtwängler's elaborate discussion of this point it is hard to decide which is more remarkable — the extraordinary brilliancy of the scholar or his amazing lack of common sense. The name of Heres is not met with elsewhere and it is possible that it was used to fill the space, the *καλός* being omitted.

For the reverse, as in the amphorae signed by Euthymides, we should have expected each figure to bear its own name. Only one does so, that of Antiopea, and no amount of ingenuity will twist the other inscriptions into names. *χαίρεχθεσευς* may be as Furtwängler suggests (loc. cit. p. 176) intended for *χαίρε γέ Θησεύς!*

Such dedications are common enough but here again γέ is entirely unnecessary and the easier way is to assume the insertion of an additional letter, like the two extra letters in Euthymides' name on E II. For εἶδονθεμεν I confess frankly I can give no interpretation or even suggestion. Furtwängler again would read here εἶδον: θέωμεν "I have seen, let us run," in his own words "dass wir ihm (Theseus) nachkommen und ihn hindern können — also eine prächtige Erläuterung zu den eilig losrennenden Mädchen." This explanation is of course possible but how convincing is another matter.

E IV. [Pls. IV and V, and Figs. 3 and 4]: PSYKTER, Museum of University of Turin. From Vulci (Bomarzo): h. m. 0.343; d. m. 0.272.

Klügmann, *Ann. d. Inst.* 1870, pp. 267-271, pls. O, P.

Klein, p. 196, No. 7. Hartwig, p. 258, No. 15.

Hoppin, *Euthymides*, p. 2, B; *J. H. S.*, 1915, pp. 189-195, pls. v, vi.

The vase was formerly in the Bazzichelli collection at Viterbo but was acquired sometime after 1870 (the date of Klügmann's publication of the vase in the *Annali*) by Professor Fabretti of the University of Turin, who, in a little-known pamphlet entitled *Il Museo di Antichità della R. Università di Torino* published in Turin in 1872, refers to it as follows: "a vase painted by Euthymides of most rare form, published in the *Annali* belongs to the excavations of Bomarzo and increases the value of the collection of vases of Etruria" (p. 35).¹

This publication of Fabretti's seems to have escaped the attention of the archaeologists since the vase is mentioned by Klein in the *Meistersignaturen* as being still at Viterbo. Some years ago Professor G. E. Rizzo, of the University of Turin, came across the fragments of a vase in the storeroom of the museum, which, when put together, proved to be the long-lost psykter. With extreme generosity Professor Rizzo, on learning of my intention to publish a second edition of *Euthymides*, promptly resigned his rights to the vase in my favor and turned over to me the excellent drawings

¹ For the above information I am greatly indebted to Mr. Stephen B. Luce, Jr., of the University Museum, Philadelphia.



PSYKTER IN TURIN (E IV) REVERSE



PSYKTER IN TURIN (E IV) OBVERSE

of Sig. Baglione, from which the present plates as well as those of my article in the *Hellenic Journal* have been made.

The form of the psykter, save for the addition of the handles is practically the same as the Hetairae psykter of Euphronios in Petrograd (F. R. II, pl. 63). The base is separated from the pedestal by a single moulding and another moulding occurs at the junction of the neck and shoulder. On the neck is a flange doubtless to hold a cover now missing.



FIG. 3

A. Two nude youths wrestling. The one on the l. has a strangle-hold with his l. around the neck and r. shoulder of his opponent who totters forward; both his hands are locked together like those of Theseus on E III. To the r. of the head of the l. h.

figure ΘΕΣΕΥΣ; between his legs ΕΥΛΕ ΝΑΙ + Ι (the last two letters run into and under the stripe of the border). Between the two wrestlers ΚΥ. . .]ΟΝ and to the r. of the r. h. figure the signature in two lines ΕΥΘΥΜΙΔΕΣ ΕΛΡΑΦΣΕΝ; between his legs ΗΟ ΓΟΥΙΟ.

B. Two athletes to l., nude, save for a flower wreath in their hair, engaged in scraping themselves with strigils.¹ Between them a pickaxe (*dikella*), and at the l. of the group a mattock (*skapané*). Between the figures ΦΑΥΛΩΣ (retr.); below, the signature in three lines ΕΥΘΥΜΙΔΕΣ ΕΛΡΑΦΣΕΝ ΗΟΓΥΙΟ (*sic!*). To the l. of the l. h. athlete Ο[.]ΟΡΑ also rertrograde.

¹ Though the r. forearm of the youth on the l. is missing there can be little doubt of the action.

Purple is used for the inscriptions, wreaths, and the stripes on the body, shoulder moulding, neck and rim. Faint lines for the anatomical details. Outline of hair incised in all the figures.

Borders. Both pictures have as their lower border a purple stripe carelessly executed as it actually passes through the feet of the figures of the obverse. The upper border is a tongue pattern encircling the entire vase. Below and at the sides of the handles five palmettes combined which form the division between the two sides separating them into two groups of two figures each.

Part of the l. h. figure and most of the palmettes on the reverse and a few unimportant spots on the obverse have been restored, but the vase is, on the whole, in fairly good condition.

Of the four figures two can be identified with perfect certainty. One is Theseus and evidently some exploit is represented; on the reverse is an athlete, Phayllos, so that we most probably have a mere athletic scene with no mythological significance. Unfortunately both the other figures have lost the important parts of their inscriptions and can only be identified by conjecture.

Since we have Theseus on the obverse wrestling with an opponent it has usually been assumed that his adversary is Kerkyon. But by no possibility can we read the fragmentary inscription ΚΥ. . .]ON as Kerkyon. Not only is it doubtful whether the last letter is to be read as an N or an ς but the second letter is most certainly not E. It may be ν or V. It cannot be an A and as the space requires three letters *καλός* is ruled out. The only plausible combinations, are, as Klügmann has suggested, Κλειτός or Κλύτιος, but neither of these names, though not unknown to Greek mythology, has any connection whatsoever, as far as we know, with the Theseus legend. Kerkyon is the only adversary who would be suitable in a wrestling bout, since all the other adversaries of Theseus — Prokrustes, Sinis, Skiron, and the Minotaur — have some definite attribute to distinguish them.

Pottier has suggested (*Louvre Cat.*, iii, p. 606) that the inscriptions may have been added by workmen or apprentices and not by the artists themselves. Considering that on this vase we have a mistake in the signature and another on E II as well as some senseless inscriptions; that repeated mistakes occur in the signatures

of both Phintias and Pamphaios; this suggestion is certainly plausible. I am inclined to think, as the only reasonable explanation, that Kerkyon was meant after all, and that whoever painted the inscription did it carelessly and wrote KV[PKV]ON instead of KEPKVON.

We have the same trouble with the figures on the reverse. Phayllos offers no difficulty and will be discussed later. But the name of the second figure is distinctly puzzling. The first letter is certainly O and the last three letters OPA which will not do for a masculine name. On this account Klüggmann wished to read a sentence ending with ὄρα ("see") an interpretation in line with Furtwängler's reading of *εἰδονθεμεν* on E III. Now assuming, as is most probable, that the same spacing existed in the break which is employed in the other inscriptions, we have room for just seven letters and since three of the four figures are certainly identified by names, the probabilities are that this inscription represented a name as well. I can find but one combination to fit and that is O[WMΓIOΔ]OPOΣ.¹ We shall treat this name more in detail later when we analyze Euthymides' use of the name.

We have already noticed the addition of the two extra letters in the signature. The exclamation *εὖγε ναίχι!* is very characteristic of Euthymides who seems to have taken a peculiar satisfaction in his work and advertised its quality — witness the fling at Euphronios on E I mentioned above.

¹ That is to say the painter wrote Ὀλυμπιοδόρα instead of the masculine form.

Professor Paul Wolters has kindly sent me the following note on this name. "Zu dem Namen des zweiten Ringers möchte ich bemerken dass die Endung . . . opa doch sicher ist. Der Name Ὀρθαγόρα(s) würde also passen. Die scheinbar weibliche Endung darf uns nicht bekümmern. Allerdings hat Hauser (*Jhb.* 1895, p. 157, 7; F.R. ii, p. 268, 3) die Signatur Τιμαγόρα ἐπ, deshalb auf eine *Malerin* bezogen. Aber nicht nur im Böotischen fällt das -s der männlichen Namen oft ab; vgl. Kretschmer, p. 185: Charlotte Fränkl, *Satyr und Bakchennamen*, p. 67. Es geht nicht an, alle diese Fälle auf Zufall oder auf böotische Herkunft des Malers zu schieben."

I should gladly accept Professor Wolters' very neat suggestion were it not for the fact that as the spacing of the letters in all the other names is quite regular, seven letters or at the very least six, are demanded to fill in the break in the name and for that of Orthagoras only four are required. While I do not regard my suggestion as by any means satisfactory I prefer to retain it pending a better one.

One detail of the painting of the obverse demands notice. If the drawing be examined carefully it will be seen that the line of



FIG. 4

the body and l. leg of Kerkyon from armpit to heel is very broken and irregular (Fig. 4). This is so strange and so contrary to the technique of the period that one might almost assume it is due to careless copying by the maker of the drawing.

Professor Rizzo, in reply to my question on this point, has kindly sent me a photograph of the detail and writes me as follows:

“Ho esaminato il vaso e se Lei osserva bene la fotografia che Le mando, la irregolarità nel polpaccio della gamba sinistra di Kerkyon esiste; anzi nel vaso originale *si vede di piu* per il contrasto del nero sul rosso del fondo.” We must therefore regard this as existing in the original though it is certainly unusual; I cannot recall a similar instance on any signed vase and the only suggestion I can offer is that even though a master signed a vase, certain details such as filling in the background, etc., may have been left to the apprentice. In fact this feature, together with the careless drawing of the border stripe through the feet, and the inaccurate inscriptions, seems to corroborate the suggestion of Pottier quoted above.

Save in a few details the palmettes are similar to those on the upper border of the obverse of E I and have nothing to distinguish them from those used by all the artists at this time.

Since both the psykter and E III represent the same perfection of technique, I am disposed to regard the two as contemporaneous and probably slightly later in date than E I and II.



KALPIS IN BONN (E V)

E V. [Pl. VI]: KALPIS, Bonn Museum. From Nola: h. m.

O.44.



Kekulé, *A. Z.* 1873, pp. 95, 96, pl. 9 = Reinach i, p. 415.

Klein, p. 195, No. 4.

Brunn, *Bull. dell' Inst.*, 1851, p. 121; *K. G.* ii, p. 687.

Wernicke, p. 52.

Hoppin, *Euthymides*, p. 2, C.

Two youths wearing fillets, on couches, back to back, with himatia wrapped around the lower part of their bodies leaving the torso bare. The r. h. youth is playing the double flutes: the one on the l. rests on his l. elbow and holds the krotala in each hand. On the r. [Σ M]IKVΘO Σ , on the l. MEAAKVE Σ KAVO Σ (retr.). Above, EVΘ[VMIDΕ Σ] ΕΛΡΑΦΕ.

Above A 9: at sides A 8 (a): and below A 8 (d). Around belly of vase B 1 (b). The hair of both figures, as Professor Löschcke informs me, is reserved. The vase has been burnt and the surface is badly defaced. The shape is that characteristic of the later period, but the signature is that usual in the Epiktetan cycle. Consequently we must assume that the introduction of the kalpis is slightly earlier than has generally been supposed. Some years later it becomes the prevailing shape and displaces the earlier form with the shoulder sharply separated from the body. The names will be discussed in the next chapter.

E VI. [Fig. 5]: PLATE, Adria, formerly in *Museo Bocchi*.

Present whereabouts unknown.

Schöne, *Mus. Bocchi*, pl. iv, 2, No. 372.

Klein, p. 194, No. 1.

Hoppin, *Euthymides*, p. 1, A.

The plate is in two pieces. On the larger piece the l. leg from the knee down of a warrior with greaves, holding a shield in his l. In the field ΕΛΡΑΦΕ. On the smaller fragment an arm holding some object not to be defined with certainty: possibly the lower part of his helmet. It certainly is not a sword handle. In the field EVΘVMIDΕ Σ].

Around the rim of the plate in the larger fragment A 10. The plate is so fragmentary that no satisfactory conclusions can be drawn from it except that it shows the use of the imperfect like



FIG. 5

E V and is consequently to be dated in the Epiktetan cycle. The border is unusual and will be found later on an attributed vase (E 16).

CHAPTER III

THE STYLE OF EUTHYMIDES

CONSIDERING how large Euthymides now looms among the vase-painters of the late sixth and early fifth centuries it is strange that it is only comparatively recently that he has attracted his fair share of attention. Furtwängler was almost the first to emphasize the importance of this master (*Berl. Phil. Woch.*, 1894, pp. 113 ff.) and since that time hardly a work on vase-painting of this period but credits him with a position second only to that of Euphronios himself.¹ We now see him as the most prominent figure of the so-called Epiktetan cycle (were it not that the name is now so generally accepted one would feel tempted to call it the "Euthymidean cycle"), almost as much of an innovator as the group of Andokides masters and possessing more technical skill than the other artists of the Epiktetan group.

Even if an Athenian Vasari had survived to us it is doubtful whether he would have thought it worth while to publish a biography of any Athenian potter. Such literary references to them as we have in classical authors are little better than contemptuous. Consequently any attempt we may make to reconstruct their lives or activity must be based entirely on the internal evidence of their work. In the case of Euthymides we must depend on the following data:

- (a) Signature and inscriptions
- (b) Use of *καλός* names
- (c) Relation to the other artists of the period
- (d) Style and technical details

¹ One cannot protest too strongly at the statement made by Perrot (*Per. & Chip.* x, p. 459, note 1) "C'est Furtwängler qui a inventé Euthymides. Il ne goûtait pas les écrits de Klein qui s'était attaché à mettre Euphronios hors de pair. En haine de Klein il prit Euphronios en grippe et ne put pas se défendre d'exalter Euthymides à ses dépens; mais il n'a pu le faire avec quelque apparence de raison qu'en portant au compte d'Euthymides des vases dont l'attribution à ce maître

(a) SIGNATURE AND INSCRIPTIONS

At once we find ourselves confronted by the problem which has never yet been solved to the satisfaction of the archaeologists: what is the true difference between the formulae ἐποίησεν and ἔγραψεν?¹ It is simple enough in the case of a vase bearing both formulae for we know then that the artist signing with ἐποίησεν was the maker of the vase or the proprietor of the workshop whence the vase originated, while the artist signing with ἔγραψεν was the actual painter of the scenes on it. But in the case of the formula ἐποίησεν alone are we to assume that the potter was the artist as well, and vice-versa in the case of ἔγραψεν?² Is ἐποίησεν simply the hall-mark of the atelier, so to speak, which produced the vase and is the potter the proprietor with a number of workmen under him? Did the potter, as Pottier³ has suggested, make a series of designs from which his subordinates chose their subjects?

To none of these questions unfortunately is a categorical answer possible; we can only state the conclusions which have met with fairly general acceptance.

First, it seems most probable that the formula ἐποίησεν was that used by the proprietor of the atelier as a sort of hall-mark of his factory and may or may not indicate that he was the painter

demeurera toujours conjecturale, tels que ceux où sont figurés l'enlèvement de Coroné par Thésée et le meurtre d'Egiste par Oreste." (On p. 595 Perrot admits absolutely the authenticity of the Theseus and Coroné vase.) That Euthymides was Furtwängler's favorite among the vase-painters is true, but to say that he was so chosen simply through jealousy and dislike of another scholar was a suggestion quite unworthy of a savant of the late Professor Perrot's standing.

¹ Cf. Pottier's admirable survey in the *Louvre Cat.* iii, pp. 690-715; also Per. et Chip. ix, pp. 358-366. For the literature on the subject and a general summary of the various views v. Leonhard, *Ueber einige Vasen aus der Werkstatt des Hieron*, Greifswald, 1912, p. 21; Radford, *J. H. S.* 1915, pp. 107 ff.

² Exekias, Nearchos, Epiktetos, Douris, and Myson are the only artists who sign with the double formula as "potter and painter too" on the same vase. Cf. Per. et Chip. ix, p. 328. A fragment from the Acropolis, A 1, has the formula [Ε]πίκτητος ἐποίησεν καὶ ἔγραψεν.

³ *Gaz. des Beaux Arts*, 1902, pp. 24 ff. 30; *Douris*, p. 12. This theory has not met with general acceptance and has been attacked by Hauser (*B. P. W.* 1907, p. 693). Cf. also Pottier's reply, *Mon. Piot*, 1909, pp. 134 ff.

as well. In the b.f. style it seems certain that the formula included the painting of the vase though the converse that the formula ἔγραψεν included the actual making of the vase does not follow. Certainly during the r.f. style the painter of a vase had probably nothing to do with the actual shaping of it.

It is now perfectly apparent in the case of an artist like Euphronios who uses both formulae that the vases which bear the ἐποίησεν formula were painted by a different hand or hands from those signed with ἔγραψεν. All the vases from the workshop of Hieron bear his name with ἐποίησεν incised or painted on the handles and one, the celebrated Spinelli kotyle in Boston (F. R. ii, pl. 75) bears in addition the signature of the painter Makron; almost all the Hieron vases were probably painted by Makron. Consequently we may conclude with reasonable safety that the various artists began their careers by acting as painters in the workshops of well-established potters (Euphronios, for instance, worked for the potter Chachrylion) and later set up their own workshops and employed subordinates in their turn.

If one may draw any conclusions from medieval or modern workshops the ateliers of such men as Euphronios or Hieron can hardly have been composed of only a workman or two. Considering the number of vases in existence today which by the actual signature or style clearly belong to a certain workshop, and in view also of the fact that they must have been only a small fraction of the entire output of such a workshop, a fairly large number of assistants is demanded. In one of the important Athenian vase-factories there were probably several workmen who shaped the clay into the actual vessel; others who filled in the background with the black glaze after the designs had been made; some again who added such details as the inscriptions and wreaths, while the important and best-paid workers, the painters of the vases, spent their entire time in decorating, and left the more or less unskilled work to subordinates. If we take into consideration the fact that the actual drawing on the signed vases is seldom faulty, while innumerable mistakes occur in the inscriptions or the filling in of the background, this supposition is by no means fanciful.

Secondly, the use of the formula ἔγραψεν alone may or may not indicate that the artist who uses it was actually the proprietor of an atelier. Douris always signs his name with this formula and, as we know, worked for the potters Kleophrades, Kalliades, and Python. On the other hand as he uses both formulae in the case of the Brussels kantharos (F. R. ii, pl. 74) we know that he was the master of his own workshop so that in all probability all the vases signed by him as painter came from his own factory. In the case of Euthymides, to be sure, we have no vases signed with any but the ἔγραψεν formula and as we shall see later there is some evidence to show that he worked for Phintias; strictly speaking, therefore, we have actually no evidence that he was ever the proprietor of an atelier. But we have only five vases signed by him, and of the thirty-odd Douris signatures, only one uses the ἐποίησεν formula. Consequently a vase with Euthymides' signature as potter may possibly appear some day to establish this point. In view of his very strong personality in vase-painting it would be strange if he had not had an independent factory, and this will be the assumption throughout the present volume.

But if the problem of the significance of the potters' and artists' signatures is difficult, far more so is the question why all vases which obviously come from a certain factory do not bear either a signature or the trade-mark of the factory. No satisfactory answer to this question has ever been forthcoming¹ and with our present information it is doubtful whether a satisfactory answer ever *will* be. It is certainly curious that there should exist so many vases which are unmistakably the handiwork of certain artists but unsigned — such vases being often of better execution than many vases with a signature. Nor is it easy to decide when attributing a series of unsigned vases to any master just at what point to draw the line. Some vases strike the eye at once as so similar in style to signed vases that one may safely assign them

¹ Pottier (*Louvre Cat.* iii, p. 700) has suggested that only those vases in the manufacture of which the head of the workshop had actively been concerned, bore the signature and that a signed vase represented a sort of "first edition" as it were. Miss Harrison (*J. H. S.* 1888, p. 145) thinks it possible that the artist may have signed a vase to increase the price.

not only to the workshop but often to the actual hand of the artist himself, as I have done with the Munich amphora on which the rape of Helene by Theseus is represented (E III). Others again bear a general resemblance in certain details only and are often of too inferior execution to justify their attribution to the actual hand of any given artist though they may show most of the characteristics of his style and hence be termed "school-pieces." Furthermore, all scholars do not see stylistic details in the same way and there often exists the widest difference of opinion in the attribution of any given vase, which is frequently assigned to no less than four different artists by as many scholars. Even the opinion of the individual scholar may change and the cases are innumerable where a scholar has assigned a certain vase to a certain master and then a few years later attributed it to an entirely different artist. The late Professor Furtwängler was a notable offender in this respect.

For the sake of convenience we may tabulate the five existing signatures of Euthymides.

E I	Munich 2307	A. ἔγραψεν Εὐθυμίδης ὁ Πολίου. B. ὥς οὐδέποτε Εὐφρόνιος.
E II	Munich 2308	A. ὁ Πολίου ἔγραψεν Εὐθυμίδης (sic!). B. Εὐθυμίδης ὁ Πολίου.
E IV	Turin	A. Εὐθυμίδης ἔγραψεν ὁ Πολίου εἶγε ναίχι. B. Εὐθυμίδης ἔγραψεν ὁ Πλίου (sic!).
E V	Bonn	Εὐθυμίδης] ἔγραφε.
E VI	Adria	Εὐθυμίδης] ἔγραφε.

From these signatures the following conclusions seem permissible.

He is, with one exception,¹ the only artist of the period who gives us the name of his father. This habit, common enough at the time of the "Kleinmeister" group some years before (e. g., Eucheiros, son of Ergotimos: Ergoteles and Tleson, sons of

¹ Hieron, son of Medon. This signature occurs on the kantharos in the Boston Museum (Pollak, *Zwei Vasen aus d. Werkstatt Hieron's*, p. 28, pl. 4). It should be stated, however, that the authenticity of this signature has been questioned. If the reading of the inscription on the Kleophrades kylix in the Cabinet des Médailles be correct (no. 535) we should have another, Kleophrades the son of Amasis.

Nearchos) had died out after the introduction of the r.f. style. As Euthymides employs this formula in all three signatures which, as shown by the aorist, belong to his later period, it was probably his usual manner of signing. In all probability it indicates that he was a free Athenian citizen (cf. Pottier, *Douris*, p. 19) and is thus significant.

He is a contemporary and rival of Euphronios, and in all likelihood his activity lay in Athens.

He is extremely proud of his work and misses no opportunity to inform the public of its quality — a curious and interesting example of the ancient idea of advertising.

His use of the imperfect form of the verb (E V and VI) shows that part of his activity certainly lay in the Epiktetan cycle.

Since we have two instances of a mistake in the signature (E II and IV), two cases of senseless inscriptions (E I and II) and an obvious error in the application of the names of Koroné and Helene (E III), Pottier's suggestion (*Louvre Cat.* iii, p. 696) that the inscriptions may have been added by the subordinate workmen and not by the artists themselves, seems reasonable.

(b) USE OF *καλός* NAMES

Strictly speaking, a discussion of *καλός* names ought to include those only which are preceded or followed by the word *καλός*, but as a certain amount of laxity always existed in the use of the formula it seems advisable to include all the names which occur on vases signed by Euthymides (omitting, however, purely mythological or heroic names like Hector, Priam, Theseus, etc.), whether they are followed by *καλός* or not. The following names are used by him.

1. SMIKYTHOS (E V). This name also occurs on P 1 (attributed to Phintias: *v.* p. 114). It occurs further on a b.f. kyathos in Cambridge, England, formerly in the Forman collection¹ together with the names of Skythes and Philon, and on a psykter in New York (Met. Mus. 10.210.18) in the style of Smikros. Beazley attributes this last to Olto.

¹ Klein, *LI.* p. 117, No. 2; Hartwig, p. 525, note 1; Cecil Smith, *Cat. Forman Sale*, p. 45, No. 280; Rizzo, *Mon. Piot*, 1913, p. 116.

2. MEGAKLES (E V: E 19). This name also occurs on P IV, which bears the signature of Phintias (*v.* p. 105). If there exists any reason for believing that *καλός* names *do* refer to prominent individuals in Athens¹ then we have in Megakles most probably, the son of Hippokrates, uncle of Perikles and grandfather of Alkibiades, ostracised in 487 B.C. (Aristotle, *Ath. Pol.*, xviii: cf. also a sherd, which was part of a vase cut round with the name incised, published by Benndorf, *Griech. u. Sicil. Vasenb.*, pl. xxix, 10, p. 50).

3. PHAYLLOS (E II and IV). In addition the name occurs on E 3 and P 6. It does not seem too daring to follow Hauser's suggestion (*Jhb.* 1895, p. 110) that we have here the celebrated athlete Phayllos of Kroton, holder of the world's record of fifty-five feet in the long jump!² and commander of a ship at the battle of Salamis which he furnished at his own expense. This identification is warmly supported by Furtwängler and was questioned by me in my earlier essay on entirely insufficient grounds.

4. OLYMPIODOROS. The use of this name, of course, rests entirely on the assumption that my reading of the inscription on E IV is correct. If such is the case and the identity of Megakles and Phayllos be admitted, then we are certainly justified in recognizing here the son of Lampon and most probably the father of Lampon, co-founder of Thurii (Thuc. v, 19, 24), soothsayer and friend of Perikles. This Olympiodoros, as Herodotus tells us (ix, 21), with three hundred Athenian troops, defended a dangerous corner at the outpost of Erythrae just before the battle of Plataea at which skirmish Masistios was slain (*v.* Busolt, *Griech. Gesch.* ii, p. 727). The date of this vase certainly coincides with the youth of Olympiodoros if he was a general at Plataea. In addition the name occurs on the following:

B.f. hydria, Rome, Vatican (No. 7843, *Mus. Greg.* ii, xiv, 2 b; Klein, *LI.* p. 70, No. 1) in company with that of Leagros.

¹ For discussion of this point cf. Hauser, F.R. iii, p. 274, note: 338.

² This very extraordinary performance has rightly been questioned as physically impossible even with the aid of halteres. It rests on a rhetorical epigram and a doubtful reading in Africanus. Cf. Gardiner, *J. H. S.* 1904, pp. 70 ff., also *Greek Athletic Sports*, p. 309.

R.f. kylix, Paris, Cab. d. Méd. (No. 523, *Cat.*, p. 391; Klein, *LI.* p. 105; Hartwig, p. 132). Owing to restoration the names have almost entirely disappeared but the name originally existed on the vase together with that of Antias. This last occurs with that of Leagros on E 9 (*v.* p. 73). Further on a b.f. lekythos formerly in Lord Guilford's collection (Klein, *LI.* p. 71, No. 6), the name of Chares which we shall find on P 3 and 4 (*v.* p. 120) occurs together with those of Antias and Leagros.

We thus get the triple combination of Olympiodoros-Leagros, Olympiodoros-Antias and Antias-Leagros. To these names I shall return later in the discussion of Euthymides' probable activity during the b.f. style.

We have, therefore, six names fitly to be included under the head of *καλός* names which are more or less common property during the r.f. style; of these three are certainly used by Euthymides, the fourth possibly so while the two last are dependent on the correctness of our attributions. All the other names are those given to various figures and do not strictly speaking belong to the class just discussed. The following list includes those names only which are to be found on the signed vases; those on the attributed vases will be discussed later.

Euthyoulos	(E II)	cf. Hauser, <i>Jhb.</i> 1895, p. III.
Pentathlos	(E II)	
Thorykion	(E II)	
Orsimenes	(E II)	
Komarchos	(E I)	also occurs on a kylix in possession of A. Castellani, Rome. Klein, <i>LI.</i> p. 67, No. 3.
Eledemos	(E I)	cf. Hauser, loc. cit.
Teles	(E I)	also occurs on b.f. hydria in Madrid, <i>v.</i> p. 39.
Heres	(E III)	

(c) EUTHYIMIDES' RELATION TO THE OTHER ARTISTS OF THE PERIOD

From what has just been said we see three facts clearly: that Euthymides is the rival and contemporary of Euphronios, that part of his activity lies in the Epiktetan cycle, and that he uses the same *καλός* names as Phintias. Further, since there exists the greatest similarity between his work and that of Phintias

(even today the same vases are frequently spoken of as "style of Euthymides" or "style of Phintias") the natural inference is that they were very intimately associated together if not actually partners in the same workshop. We have no signature of Euthymides except as painter but we know that Phintias, as we see from P I, painted for the potter Deiniades and that later he must have set up for himself, like Euphronios, since we have the Athens kylix (E 13) signed by him as potter.¹ Although we have no vase signed by Phintias and Euthymides together there is nothing to contradict the assumption of their partnership and all the evidence at our disposal is certainly in favor of such a theory. It is true that while we have numerous cases of potter and painter signing the same vase we have no instance of two painters signing together. In the b.f. style we have instances of two potters signing the same vase, Nikosthenes and Anakles, Archikles and Glaukytes, each using the formula *ἐποίησεν*. Now in point of time none of these artists is far removed from Euthymides and Phintias, and certainly in the b.f. style the formula *ἐποίησεν* included the painting of the vase as well. A b.f. kylix in Berlin (*Cat.* No. 1801: Klein, p. 75, No. 1: Morin-Jean, *Rev. Arch.* 1915, p. 12, fig. 6, who publishes another kylix signed by Anakles alone) has the same subject (Herakles and the Hydra) on both sides and is signed by Nikosthenes and Anakles as potters on separate sides respectively, the side on which the signature of Anakles occurs, being, according to Furtwängler "im Detail noch etwas sauberer und feiner." There can hardly be any question that each potter was responsible for the painting of one side and if this is so there is certainly no valid reason why two painters in the r.f. style should not have worked on the same vase. Instances of kylixes on which the painting is generally attributed to two different hands are by no means rare. An excellent example is the Pamphaios kylix in the British Museum (*Cat.* iii, p. 47, E 12) on which part of the exterior (A) is commonly assigned to Euphronios; it is fairly certain that the interior and exterior were not painted by the same hand.

¹ We have another signature of Phintias as potter in P VI (v. p. 109), but this has no painted decoration at all.

This theory of the partnership of Euthymides and Phintias was advanced by me twenty years ago but on purely theoretical grounds. Subsequent discoveries have done much to strengthen this view, since we now have definite evidence of the intimate connection existing between two artists. For example the painter Skythes¹ uses the *καλός* name Epilykos, while the painter Epilykos uses the *καλός* name Skythes.² Rizzo has clearly shown that the various vases with the formula *Ἐπίλυκος καλός* are certainly, Furtwängler notwithstanding (*v. F. R.* ii, p. 182), to be assigned to the hand of Skythes and that furthermore there exists an intimate relation in the styles of both Skythes and Epilykos. That by any possibility other individuals than these two artists are meant by the names is absurd, and I, for one, regard Rizzo's statement as thoroughly convincing, that mutual expressions of regard took place among the potters and painters.³

We have not, unfortunately, any signed vase by either Phintias or Euthymides bearing any reference to the other, complimentary or otherwise. But the existence of the celebrated phrase *ὥς οὐδέποτε Εὐφρόνιος* on E I proves definitely that Euthymides referred to contemporary artists in terms which were certainly not complimentary, and also constitutes a negative proof of the connection existing between Phintias and himself since one cannot but wonder why, if there existed side by side two artists of such similar characteristics and skill, but rivals and not partners

¹ *v.* Rizzo's admirable article in the *Mon. Piot*, 1913, pp. 101-153, pls. vi-viii; cf. also Pottier, *Mon. Piot*, ix, pp. 135-178, pls. xi-xv; x, pp. 49 ff. Rizzo's entire position with regard to Epilykos has lately been questioned by Buschor (*Jhb.* 1915, pp. 36-40) who considers that no Epilykos signature has yet been proved. Rizzo, however, seems to me to have established the existence of the Skythes-Epilykos group and I do not regard the arguments advanced by Buschor for the existence of Epilykos merely as a *καλός* name as convincing. Buschor further denies that any potter's name ever figured with the *καλός* formula.

On the other hand Rodenwaldt (*Arch. Anz.* 1914, p. 87) considers Rizzo's reading of the inscription on the Berlin fragment [*Σκίθης*] *ἔγραψεν* as most probably correct.

² Rizzo, loc. cit. p. 122. It must be frankly admitted that it is possible to read the inscriptions on the Louvre fragments as *Ἐπίλυκος καλός Σκίθης ἔγραψεν* instead of the other way. In view of the style, however, and the similarity to the other work of Epilykos, Rizzo's reading of the inscription seems infinitely more probable.

³ Cf. also Pottier's suggestion for the explanation of *καλός*, loc. cit. pp. 168 ff.; also Rizzo, loc. cit. pp. 146 ff.

(it must have been one thing or the other), Euthymides should have gone out of his way to make insulting remarks about the work of Euphronios when a more dangerous competitor was nearer to hand with whose work his own might easily be confused. One would certainly have expected ὥς οὐδέποτε Φιντίας.

On the basis of attributed work, however, we get a fair amount of reasonably convincing evidence, if we may anticipate a little at this point. It is certainly significant that the two hydriae in Munich and the Louvre (P 1 and 3), which Furtwängler, Walters, Hauser, and Hartwig unite in assigning to Phintias¹ should bear on the one the inscription σοιτένδε Εὐθυμίδει as well as the name of Euthymides, and on the other the formula Εὐθυμίδης χαίρω ναι. The use of the name in a signature without the verb is extremely rare² and in the case of these two hydriae we cannot by any possibility consider the name of Euthymides as a signature.³ Like the dedication on the Euphronios psykter in Petrograd (F.R. ii, pl. 63) we have here a clear dedication to Euthymides. It is surely not a difficult supposition that the artist is meant and that his friend and associate is the painter of the vase.

The vases just discussed represent the relation of Phintias to Euthymides; to make the theory of their association complete we must seek for some evidence to show that Euthymides uses some similar formula with reference to Phintias.

Hartwig (*Meistersch.* pp. 183 ff.) publishes three kylixes in Athens, Leipzig, and Berlin which he assigns to Phintias. The three are undoubtedly by the same painter but for reasons which

¹ Aside from questions of style the attribution of both vases is made almost positive from the fact that they, together with P IV and 2 all come from Vulci and all have the same graffiti on the foot; *v.* p. 106.

² The following instances of the name only in the signature are known to me:

Two kylixes by Psiax, one in Munich (No. 1240 (Jahn), *A. J. A.* 1895, p. 485) the other in New York (*Bull. Metropol. Mus.* May, 1915).

Torlonia hydria of Hyspis; *v.* p. 138.

Kylix by Chachrylion in Palermo (Klein, p. 129, No. 13; Hartwig, p. 19, pl. 1).

³ It might be urged that the name Smikros is to be found on the Brussels stamnos (*Mon. Piot* ix, pls. 2, 3.) as that of one of the revellers, but the vase bears in addition the signature of Smikros himself, so that no room is left for doubt as to the authorship of the vase.

I shall state later (v. p. 81, E 13, 14, 15), the three, in my opinion, are certainly not by Phintias, but in all probability by Euthymides. The Leipzig kylix has a fragmentary inscription, but even if this be restored successfully it only gives the usual formula \acute{o} παῖς καλός and has nothing to do with the point under discussion. The Athens kylix bears the signature Φιντίας ἐποίησεν while the Berlin kylix has the formula Φιντίας κα[λός].

Now leaving aside for the moment the question whether these vases were actually painted by Euthymides, there are good reasons for assuming that they were not by Phintias. Apart from the style of the three, the inscriptions, to my mind, forbid such attribution. The use of ἐποίησεν of course, at this time says nothing for the painting of the kylix, but the use of the καλός formula would seem to make it impossible that Phintias was their author. If, as remarked above, it was not usual for artists to sign their work without the verb no more did they use the καλός formula as a signature. In two vases signed Epiktetos καλός (Klein, p. 102, 7: *LI*. p. 5) and Nikosthenes καλός (ibid. pp. 50, 66) it is believed that καλῶς should be read; vases with the inscription Epilykos καλός are, as Rizzo has shown (loc. cit.) in all probability the work of Skythes. These represent the only cases out of some hundreds of signatures so that we are certainly justified in considering that when we meet with a vase which bears the formula \acute{o} δέινα καλός the balance of probability is against its having been actually painted by the artist who is described as καλός on it. Since the style of the three is that of Euthymides, the natural inference is that at the time Phintias became the proprietor of a workshop, Euthymides worked for him as a painter.

In view of all these facts the intimate association of Phintias and Euthymides would seem to be established on reasonably sure foundations.

Similarity of style is our only reason for including Hypsis and Kleophrades in the cycle. The signed work of the former is remarkably like that of Phintias (in fact the British Museum amphora E 253 which we shall attribute to Hypsis is described in the catalogue as "style of Phintias"). The Kleophrades painter

shows an extraordinary resemblance to Euthymides and may well have been actually a pupil of his. The development of their work will be discussed more in detail later.

The question here arises whether the four artists considered in this work possessed any connection with the b.f. style and worked in that technique. That they did do so is more than probable considering that they were the contemporaries of such artists as Epiktetos, Skythes, and others who, as we know, painted in that style. Unfortunately we have no vase of either the b.f. or dual technique signed by them and consequently to assign any b.f. vase to their hands is almost impossible.

One fact must be admitted at the outset, namely the very striking similarity which exists between their work and that of the group surrounding Andokides.¹ As a painter the latter is probably a classical "Mrs. Harris" and it is now, I think, pretty generally agreed that he was the proprietor of a workshop and employed a number of different painters. There is altogether too much divergence of style among the various vases with his signature to regard them as the work of one hand and we have definite evidence that at least one vase formerly attributed to him is by another hand. For many years the amphora published by Noël des Vergers (*Etrurie*, pl. 9; Norton, loc. cit., p. 9) was universally regarded as an unsigned specimen of his work and this same amphora after various wanderings having come at last to rest in the museum of Philadelphia, proved, after cleaning, to be signed on the foot Μένων ἐποίησεν.² As the amphora is only signed with the ἐποίησεν formula we know nothing of the identity of the painter who may have been the same as the author of some of the other vases signed by Andokides; possibly Menon may have been the artist. It all depends whether we consider ἐποίησεν as used here, as it certainly was in the b.f. style, to denote the painter of the vase as well as the proprietor of the atelier which produced it, or, as in the r.f. style, the proprietor of the workshop only.

¹ For the literature concerning this master v. Norton, *A. J. A.* 1896, pp. 1 ff.; *F. R.* i, p. 15, note 2; ii, p. 267, note 1.

² Published by Bates, *A. J. A.* 1905, p. 170; cf. also Hauser, *F. R.* iii, p. 76.

General similarities are to be found in the fact that the four artists use the same shaped amphora, the same palmette borders or some kindred motive for their pictures, employ a limited number of figures with a tendency to mythological or heroic subjects, and display the same spirit for harmony and symmetry in the treatment of their compositions. One may call attention to the very striking similarity between the central group of wrestlers on the Berlin amphora signed by Andokides (No. 2159, F.R. iii, pl. 133, pp. 73-76) and that of Theseus and Kerkyon on E IV, while the right-hand group distinctly suggests Theseus and Koroné on E III. The Rape of the Tripod on the Andokides amphora is treated in similar fashion on P II. Further, the figures on the r.f. side of the Madrid amphora No. 63 also signed by Andokides, suggest distinctly the style of Euthymides, the chief difference being in the proportion of the heads which are nearer 1:6½ than the proportion which Euthymides always uses, 1:7.

On the rim of an amphora in Munich (No. 2305; Jahn, 411) attributed by Hartwig and Beazley to the Kleophrades painter (*J. H. S.* 1910, p. 42, No. 5; K 2 in the list assigned to that master on p. 155 of this work) and on a loutrophoros in the Louvre (also assigned by Beazley to Kleophrades, No. 35 in his list on p. 67 of his article) is a b.f. frieze almost identical in both cases. Further, on the cover of K 2 is another b.f. frieze very similar to the b.f. frieze on the cover of E 4. The figures are too small in each case to draw any satisfactory conclusions as to stylistic details but the fact that this decoration is in the b.f. technique certainly supports the theory expressed above that the four masters were active in the last stages of the b.f. style.

Significant, too, is the inscriptional evidence. The names of Olympiodoros, Leagros, and Antias already discussed and assigned to Euthymides with considerable probability and those of Chairias (P III) and Chares (P 4), the former certainly and the latter probably used by Phintias, all occur on a series of b.f. hydriae (Klein, *LI.* p. 70) which bear some general resemblance to the style of Phintias; in fact one of the number, a fragmentary hydria in Berlin (No. 1909, Hartwig, p. 193, fig. 27; Klein, *LI.* p. 88, No. 1) is definitely attributed to Phintias by Hartwig.

The name of Smikythos (E V, P 1) is to be found on a b.f. kyathos together with those of Skythes and Philon, (*v.* p. 30).

The name of Teles (E I) occurs in one other instance, on a b.f. hydria in Madrid (*Cat.*, No. 68, pp. 43-46, pl. xi; Klein, *LI.* p. 41, figs. 1-2), used with *καλός*. In addition there is a certain general similarity between the figure of the Scythian at the left of the group and that of Priam on the obverse of E I.

The fact that the father of Kleophrades was probably the b.f. master Amasis gives us another link in the chain binding the four artists to that period.

We have not, unfortunately, any *καλός* name used by the same master in both the b. and r.f. techniques. The following table gives the rather limited number of *καλός* names which are to be found in the b.f. and r.f. styles. The names of the masters in whose *signed* work they are to be found are placed after them in brackets.

1. Antias [Smikros].
2. Chairias [Phintias].
3. Chares.
4. Dorotheos.
5. Hipparchos [Epiktetos].
6. Leagros [Euphronios and Chachrylion].
7. Olympiodoros [Euthymides ?].
8. Pedieus.
9. Philon.
10. Smikythos [Euthymides].
11. Skythes [Epilykos].
12. Teles [Euthymides].

Of these 1, 2, 4-11 are followed by *καλός* in both the b. and r.f. techniques: 3 occurs in both without *καλός* (it is doubtful whether *καλός* on a b.f. lekythos, Klein, *LI.* p. 71,6 does not refer to Leagros): 12 occurs with *καλός* in the b.f. but without it in the r.f. style.

In addition the name Hippokrates occurs in the b.f. style and in the mixed technique: the name Memnon occurs on vases of the mixed and r.f. techniques. None of the masters mentioned

have left any signed work in the b.f. style. Epiktetos and Chelis only have left signatures on vases of the mixed as well as the r.f. technique. The others have signed r.f. vases only.

We have already seen that Euthymides certainly worked during the Epiktetan cycle and probably possessed some connection with the b.f. period. Such names as he uses belong to the older group, but as Furtwängler has remarked (F.R. ii, p. 111) that since Phayllos was at Salamis (and Olympiodoros at Plataea) if the names do refer to those individuals, it will not do to place the use of their names too far away from the Persian Wars. Also the style of the later signed vases can hardly be much later than 500-490 B.C. Owing to the lack of stylistic progression in his work Furtwängler was disposed (F.R. i, p. 63) to think that Euthymides could not have had a very long career and probably died young. Certainly such vases as can be attributed to him with any degree of safety are not later than 490 B.C. On the other hand, if we regard the Kleophrades painter as Euthymides himself in his later stage and trace his development as Hauser¹ and Beazley² have done in a series of vases ending with the Vivenzio vase (F.R. i, pl. 34), we should have an activity for him extending as far as the middle of the fifth century. I do not agree with these scholars in their development of Euthymides' style and prefer to abide by the older view which sees the end of his activities shortly before the Persian Wars.

(d) STYLE AND TECHNICAL DETAILS

We have for the purposes of study five examples of Euthymides' work. In addition we have the Munich amphora (E III) which though lacking the signature is so universally regarded as painted by him that for stylistic detail it may be treated as if it actually possessed the signature. The Bocchi plate (E VI) has now disappeared and was so fragmentary as to be almost worthless, while the Bonn kalpis (E V) is badly defaced by fire and of little value for details. Practically then, there remain to us four vases, the three Munich amphorae (one unsigned) and the Turin psykter, and all conclusions as to the style of Euthymides must be built

¹ F. R. ii, p. 228.

² J. H. S. 1910, pp. 38-68.

on the foundation of these four vases. The fact that Euthymides duplicated the figure of the youth arming himself (E I and II) is important since it will assist the identification of unsigned vases if on them we find figures recurring which already occur on signed vases.

The period in which Euthymides painted had still enough connection with the b.f. style to be extremely stereotyped and conventional and not until the time of Euphronios does any great degree of individuality make itself felt in the work of the different artists. Consequently it is no easy task to establish definitely what his style was or detect the exact details which distinguish him from his contemporaries. I propose to analyze the manner in which all his figures are painted.

It should be noted that Euthymides adheres to the same scale of proportion for all his figures with hardly any exceptions. That is, his figures all have heads that are one-seventh the height of the body or a little less.¹ This holds true in the case of twenty-four out of twenty-five figures on five different vases. We may regard this then as his invariable canon and since in his work we find no case of any figure with a head in the proportion of $1:6\frac{1}{2}$ we may consider ourselves justified in rejecting any attribution which shows such a proportion. Moreover I have yet to find that any vase *painted* by any artist shows such difference in the scale of the figures on the same vase.² Therefore, if we find that the figures on one side of a vase are in the proportion of $1:7$ and those on the other $1:6\frac{1}{2}$ I consider myself justified in refusing to attribute to Euthymides the figures showing the larger scale. The difference is important as an aid to distinguishing the work of Euthymides from that of the Kleophrades painter as the figures of the latter are almost invariably $1:6\frac{1}{2}$.

I. HAIR. The hair is treated as a solid mass with a wavy incised outline, the only exceptions being the figures on E V on which the hair outline, so Professor Loeschke informs me, is

¹ The figure of Priam on E I has a head which is a trifle over $1:7$.

² Occasionally the figures of Herakles on r.f. vases show a slightly different proportion from the other figures on the same vase, but such cases must be reckoned as special and do not affect the general principle.

reserved and not incised. We find no case of "Buckellöckchen" on any signed vase.

In the male figures the hair may be close-cropped, or in flowing ringlets and long at the back or ending at the back in a *krobylos*. Priam on E I is represented as slightly bald.

The female figures wear the hair either plain or in ringlets, with the addition of a scarf or a *saccos*. Sometimes a *stephané* is added.

Practically all the figures have their hair in a small bunch over the forehead the outline of which may be either incised or reserved.


2. EYEBROWS. The eyebrows are treated by a single relief line in all the figures.

3. EYES. The eyes are almond-shape. The pupils, which are set rather forward of the center are either indicated by a black dot or a circle with dot. Theseus on E III has eyelashes in faint lines. Occasionally the lids do not meet at the inner corner. In general, however, the Euthymidean eye shows little variance from the usual archaic form.

4. NOSE. The nose is long, slightly *retroussé* and sometimes square at the end. The nostrils are indicated by a slightly curved line, sometimes in relief, sometimes faint, and are far better proportioned than those on the figures of Phintias which are too small. The cheeks are indicated by a curved faint line.

5. MOUTH. The mouth is marked by a single relief line or else the lips are indicated by faint lines. The moustache does not cover the entire lip, the center being left bare.

6. CHIN. The chin is rounded and firm but never prognathous. Occasionally a suspicion of a double-chin is seen (Hekabe on E I, Koroné on E III).

7. EARS. It is difficult to speak of the Euthymidean ears for there exists a considerable amount of variety in the way in which they are represented. As a rule they are set too high and at an angle so that the lobe projects forward. One characteristic feature is the way in which the two lines which form the curve of the inner ear meet in a point, viz.: 

8. BEARDS. The beards are long, almost Van Dyck in character, black (except that of Priam on E I which is stippled), with a serrated edge and the outline reserved. They have a tendency to curl at the ends. Whiskers in faint lines are occasionally given to the youthful figures (Hektor on E I, left-hand youth on E II, and Theseus on E III).

9. NECK. The necks are rather thick and the muscles are indicated by two faint lines (sometimes more) which start from just below the ear and radiate outwards, forming the angle of a triangle. This is precisely the reverse of the method employed by Phintias since the necklines in the figures of the latter start from the collar bones and diverge upwards.

10. TORSO. The anatomical details of the torso are indicated by a combination of relief and faint lines. The collar bones are invariably in faint lines with a sharply defined hook and separated.

The chest is always drawn in relief lines and is rendered either as a broad curve without any indication of the sternum (left-hand youth on the reverse of E II), or by two curved lines outlining the base of the breast which meet the sternum at a right angle (Theseus and Perithous on E III), or, the most common form, where the sternum is a continuation of one of the breast lines. The nipples are either a dot (trainer on E II and both figures on E V) or a dot in a dotted circle (all the figures on E IV, reverse of I, and Theseus and Perithous on E III). In the female figures the breasts are prominent with projecting nipples. The ribs are indicated by faint lines.

The anatomy of the abdominal muscles is indicated by a quadruple division of rectangles with rounded corners sometimes almost like the letter O (Olympiodoros on E IV). The *linea alba* and the iliac furrow are always in relief lines.¹ The navel is indicated by faint lines.

Hair is indicated on the pubes of Kerkyon (E IV), the right-hand figure of the reverse of E II and Theseus and Perithous

¹ At least when the figure is seen full front. The figure of Olympiodoros on E IV is broken at this point and it cannot be stated definitely whether the *linea alba* was in relief or not.

(E III). One of the most absolutely characteristic touches is that the scrotum, when seen full front, has a triple division. So far as I know, Euthymides is the only master at this time to employ such a detail. We find it at a later date in the work of Beazley's Master of the Berlin Amphora (*J.H.S.* 1911, p. 281, No. 13, pl. vi) and on an amphora in the British Museum (E 266, bearded komast on obverse).

When the figures are seen from the back the spine is marked by a relief line (Phayllos on E IV, central komast on reverse of E I).

11. ARMS. The arms are extremely well formed and the muscles very carefully delineated in faint lines with considerable knowledge of the anatomy. The deltoid muscle is formed by a curved line (when the figure is seen from the back a relief line is employed), the biceps and triceps are marked by the arcs of two circles which touch at their centers. In the central komast on the reverse of E I the trapezoid is clearly marked by two lines. The muscle of the forearm is denoted by a circular relief line with several straight lines running towards the wrist. Equally careful is the drawing of the hands. The fingers have a tendency to curl at the ends and except for the suggestion of a nail on the fore-finger of Priam on E I there is no trace of finger-nails. Only on the right hand of Priam and the middle komast on the reverse of E I do we find any indication of knuckles.

12. LEGS. Equally well drawn are the legs of all Euthymides' figures. In the drawing of the thigh the depression between the rectus and tensor muscles is marked by two faint lines which form a sort of diamond. This may either be placed alone on the thigh or continued in a straight line down the length of the upper leg (as in the left-hand komast on the reverse of E I), in exactly the same manner as on the vases signed by Euphronios as painter; (cf. for example the figures on the Antaios krater, *F.R.* ii, pl. 92). In the figure of Perithous on E III we see the vastus, biceps, and crural muscles carefully drawn. The calf muscle is indicated by a circular line as in the case of the deltoids. The ankles are usually not marked at all or else the straight line which occasionally runs the length of the lower leg to mark the Achilles tendon takes a

turn at the ankle and is paralleled by a short curved line at the ankle bone. The frontal knee is usually indicated by a relief line which runs the length of the leg and ends at the knee in a sharpened ovoid.

13. FEET. The feet are almost invariably too long and the sole quite flat. The toes have a tendency to curl up at the ends and the big toe stands out from the others at a different angle. With the exception of the right foot of Theseus on E III there is no attempt to represent toe-nails and the big toe is almost always separated from the ball of the foot by a small line. On the right foot of Theseus is an attempt to indicate the veins. The toes when seen full front are drawn as a series of small ovals.

14. DRAPERY. The difference between the upper garment and the cloaks is usually indicated by a series of thin, crinkly, parallel, faint lines for the chitons and faint lines radiating outwards from a central point in the mantles. This constitutes one of the most characteristic features of Euthymides' style. The borders of the cloaks are generally in a series of two parallel relief lines not continuous and the ends hang in a point provided with a small tassel. The chitons are Ionic and the necks are bordered by two parallel relief lines. The outlines of the body show through the drapery.

15. WREATHS AND FILLETS. We have three classes of the former.

(a) Laurel wreath

(b) Vine wreath

(c) Flower wreath

Of the latter we have also three classes.

(a) Plain band

(b) Triple fillet in applied purple

(c) Scarf fillet

Each form of wreath or fillet can be duplicated in the work of almost all the masters of the period.

16. DECORATIVE BORDERS. None of the borders employed by Euthymides differ in any way from those current in the b.f. style or in the work of contemporary artists. For the table
v. pp. 7-10.

CHAPTER IV

THE VASES ATTRIBUTED TO EUTHYMIDES

IN my original essay I attributed to Euthymides a total of ten¹ vases, and to this list I now add another ten. I have already included one of the unsigned vases (E III = Munich 2309) in the list of his signed work so that we have now to consider nineteen works which bear no signature.

All of these unfortunately are not so unmistakably marked with his individuality as to make their attribution beyond question; in fact very few of them may be said to be universally accepted as E III is accepted. There is hardly one in the list which does not show some slight departure from Euthymides' peculiarities as far as we know them from his signed work. Some of them seem to be inferior to the signed work and though most probably the product of his workshop are better designated perhaps as "school-pieces."

The vases are divided into the following forms: six amphorae, one psykter, one krater, two kalpis-hydriae, two pelikae, three kylixes, one plate, half of a large wall pinax and two fragments.

The first three amphorae are in the British Museum and seem to be companion pieces. Except for the variation in height they are of the same shape as the signed amphorae and have the usual decoration, palmettes under the grooved, ivied handles, ray pattern on base and purple stripes around various parts. All were found at Vulci and formed a part of the Canino collection. The technical descriptions which follow have been borrowed in the main from the Catalogue (vol. iii, by Sir Cecil Smith).

¹ Strictly speaking the number is only nine as the Acropolis pinax can hardly be classed as a vase.



BRITISH MUSEUM E 254 (E 1)

E 1. [Pl. VII]: AMPHORA, British Museum, E 254. Old number 792: h. m. 0.634.

British Museum, *Cat.* iii, p. 192.

Klein, *Ann. d. Inst.* 1881, p. 81.

Hartwig, p. 168.

Hoppin, *Euthymides*, p. 21, III, pls. iii and iv.

A. Departure of Warrior. In the center a young warrior with long hair looped up with a fillet, whiskers, helmet on top of head tilted back, short chiton, cuirass, greaves, and shield (device, a snake arching to l. in silhouette), and sword in a scabbard with belt, holding a spear upright in his r., stands to l. facing a bearded archer in Phrygian costume, holding Scythian bow in l. and battle-axe (*sagaris*) in r., who looks down as if in grief: he wears anaxyrides and a jerkin of skin indicated by small brown circles, boots reaching above the ankle, and a high, curved kidaris: at his side hangs a large quiver and bow-case. The shield of the warrior is disproportionately large and is held away to r. so that the front part of his body is visible. On the r. a bearded man, bald over the wrinkled forehead, stands leaning on a staff, closely wrapped in his himation, from which his l. hand emerges: with a finger and thumb of his r. he holds his nose, looking down in a reflective attitude: he wears a fillet and his mantle passes high around the back of his head. At his feet a large hound of mastiff breed crouches, looking up at him. In the field imitation inscriptions, the letters very clearly written.

B. Kitharist and two Epheboi. In the center a youth, wreathed, with hair falling in wavy locks to his shoulders, long Ionic chiton and mantle, walks to r., with head thrown back, playing on a kithara held against his l. shoulder: the kithara is supported by a looped ribbon around his l. wrist: from the lower part hangs a spotted sash. On each side stands a youth wreathed and draped, holding a knobbed staff. The one on the r. has his mantle passed over the back of his head and his l. arm: his l. hand beneath it is drawn in spiral form. In the field are imitation inscriptions. The kitharist alone of the three is without hair on his cheek.

Purple is used for the inscriptions, fillets, bow-string, sword-belt, dog-collar, wreaths, cord of plectrum and tuning-pegs of lyre. Faint lines for anatomical details, hair on cheeks, and folds of himatia. Outline of hair incised and edged with raised black dots. Carelessness is responsible for the fact that the lyre has only six strings and five where it joins the frame. Especially characteristic is the form of the head throughout, particularly in the case of the old man on *A* which is very long in proportion to its width. The lyre projects into the upper border.

Borders. Lower, *A* 4 (*a*). Sides, *B* 3 (*b*). Upper, *B* 1 (*c*). The clay is rather more greenish in tone than in the other two amphorae.

E 2. [Pl. VIII]: AMPHORA; British Museum, E 255. Old number 793: h. m. 0.813.

British Museum, *Cat.* iii, p. 192.

Archaeologia, 23, p. 209.

Gerhard, *Rapp. Volc.* p. 182, No. 735.

Aus. Vas. ii, p. 147, note 17 c.

Ann. dell' Inst. 1830, p. 208; Klein, *ibid.* 1881, p. 81.

Overbeck, *Kunstmyth.* (Apollo), p. 402, No. 13.

Corey, *Amaz. Ant. Fig.* p. 91.

Hartwig, pp. 168 and 191.

Hoppin, *Euthymides*, p. 29, IV, pls. v, vi.

C. I. G. 7620; cf. Müller in *Comment. Soc. Götting.* vii, p. 101.

A. Contest for the Tripod. In the center Herakles, bearded, with fillet, moves to l., holding the tripod by one leg in his l. and brandishing his club over his head: he turns, with his body *en face*, to strike Apollo, who follows, grasping the same leg of the tripod higher up with his l. hand. With his r. Apollo seems about to draw an arrow from the quiver hanging at his l. side: he is beardless and wears his long hair looped up with a fillet. Between his legs ΑΓΓΥΟΝ. Behind him comes Artemis, in long chiton, mantle and twisted saccos ornamented with crosses, and a stephané: she extends her r. arm towards the combatants and with her l. draws an arrow from the quiver on her l. shoulder. Beside her (separated by her l. arm) ΑΡΤΕΜΙΣ. Behind Herakles, Athena stands looking on, holding in her l. her helmet, in her r., horizontally a spear: she wears a long chiton, a mantle, and a large, scaly



aegis with lower fringe of snakes drawn in silhouette and her hair is arranged like that of Apollo: beside her ΑΘΕΝΑΑ (for this form *v.* Kretschmer, *Vasenins.* p. 127, note 5). Between the legs of Herakles ΔΕ+ΙΟΙ: to the l. ΓΑΥΟΣ.¹ The quiver of Artemis is decorated with a dotted, lozenge-shaped pattern: that of Apollo with a scale pattern: each contains five arrows.

B. Warrior's Departure. Almost a duplicate of the obverse of the previous vase. The old man is wreathed and has his mantle over the back of his head, but his chest bare. The warrior with his r. grasps the nasal of his helmet and seems to be drawing it forward over the face: he has a sword at his side and his shield has for device a large crab in silhouette. At his feet crouches a small dog with its tail between its legs, which turns its head to look up at a Scythian warrior who is beardless but otherwise corresponds to the similar figure on E 1 A: his dress has for pattern a series of marks like button-holes. In the field, imitation inscriptions, clearly written.

Purple is used for the inscriptions, fillets, belt, bowstring, and wreath. Faint lines for anatomical details, hair on cheek, and folds of drapery. Outline of hair incised with edging of black dots. Eye of Herakles has a fringe of eyelashes in faint brown.

Borders. Obverse, lower, A 4 (*c*); sides, A 9; upper, A 5 (*a*). Reverse, lower and upper the same; sides, A 4 (*f*) on r. side, A 4 (*c*) on the l. This variation in the pattern on the same side of a vase is most unusual.

E 3. [Pl. IX]: AMPHORA, British Museum, E 256. Old number 709; h. m. 0.709.

British Museum, *Cat.* iii, pl. x (*A*), p. 193. *J.H.S.* 1907, pl. 19 (*B*).

Gerhard, *Aus. Vas.* i, p. 90, note 78.

Klein, *Ann. dell' Inst.* 1881, p. 81.

Hoppin, *Euthymides*, p. 30, IV, pl. vii.

Wernicke, p. 74, note 1.

Hartwig, p. 168; *C. I. G.* 7423.

Kretschmer, p. 79, note 5.

Gardiner, *Greek Ath. Sports*, p. 348, fig. 97 (reverse).

¹ Gerhard reads the inscription Δεξιόπαλος and *C. I. G.* gives Δεξιός καλός but the letters are perfectly clear.

A. Apollo, Artemis, and Leto. Apollo, beardless, in long woolen chiton and himation, long hair looped up behind with fillet, slight whiskers, stands to r. playing on a large kithara which projects into the upper border: beside him, in the background his deer moves to l. The kithara is supported by a looped ribbon, through which his l. wrist is passed, and from the lower part of it hangs a spotted sash. Facing him Artemis stands, similarly dressed, with earrings, bracelets, and necklace with three pendants, and a heavy twisted sakkos with stephané: around her shoulders is fastened a panther-skin, its mask on her l. upper arm, and over this her quiver (with conical cap) hangs by a belt around her shoulders: with her l. she raises the skirt of her dress, touching her r. shoulder with the finger-tips of her r. hand. Beside her in the background a panther to l. regardant. On the l. Leto, wearing a long chiton and himation, stands to r., holding up in her l. a honeysuckle flower in front of her face: in her r. at her side a leafless, forked twig. To the r. of Apollo ΑΓΩΩΟΝΟΣ.

B. Three Athletes Exercising. The central figure is in the act of hurling the akontion: he moves to r. with his body *en face*, looking down to l. at the javelin which he holds in his r. with the first two fingers extended (the amentum is omitted): with the fingers of his l. he steadies the tip. On the r. a boxer moves to r., looking back, in the act of fastening around his l. a cestus of which the end hangs down to the ground between his feet. The third figure on the l., a discobolus, moves away to l. with the discus poised on his l. hand and shoulder: he looks back, raising his r. with a gesture of surprise. To the r. of the central figure ∇ΔΔΑ-ΜΑΣ, to the l. ΦΑΥΩΩΣ (retrograde). Above him ΚΑΩΣ separated by his head.

Purple is used for the inscriptions, fillets, flower, cross-belt of Artemis, cord of plectrum, tuning-pegs, bracelets, and cestus; faint lines for the anatomical details, folds of drapery, whiskers, and necklaces. The skirts of the chitons and Apollo's himation have the fold indicated by both faint and relief lines. Outline of hair and strings of lyre incised and along outer edge of hair a row of raised black dots. Feet very long and extremely carelessly drawn, especially those of Apollo.



The borders are the same on both sides: below, A 8 (*a*): at sides, A 9: above, A 4 (*d*).

That four out of six pictures on the vases just described are by the same hand is quite obvious. E 1 *A* is practically a duplicate of E 2 *B* and E 1 *B* is so like E 3 *A* as far as the figures of Apollo and the kitharist are concerned that there need be no hesitation in assigning them to the same artist. In accordance with the method we have been following in differentiating the style of Euthymides we find the following of his characteristics repeated on these vases.

The heads are in the proportion of 1:7. The hair is incised in its outline and the ringlets of the Scythian on E 2 *B* are similar to those of E II *A*. Apollo's hair on E 3 *A* has a krobylos at the back like that of Perithous on E III *A*. The heads of the old men except for their extreme length (a peculiarity we do not meet with in the signed vases) suggest that of Priam on E I *A*. The eyes are common to Euthymides and several other masters; the ears are his, so are the profiles, rounded chins, and beards. He uses the same laurel wreaths and fillets.

In the anatomical details we find the two lines representing the neck muscles spreading outwards and downwards, the same arrangement of the sternum (except the collar bone on E 1 and 2 is in relief, not faint lines) and the same protruding breast with its prominent nipple. The fingers have the same tendency to curl at the ends with no sign of a nail on either fingers or toes. There is, however, a suggestion of knuckles on the r. hand of the Scythian on the reverse of E 2. Also the ankles are indicated in faint lines. Perhaps the most striking Euthymidean feature is the use of the faint line for the details of the drapery, either crinkly lines for the thinner material or wavy lines starting from the same central point for the heavier garments; this we have seen was peculiar to Euthymides and to no one else. The himatia are high in the neck and the ends hang in the characteristic fashion. The Scythians are like those on E II and the one on E 2 has the same button-hole pattern on his dress. The shields have their designs in silhouette. Also the symmetrical grouping of the figures is certainly Euthymidean.

A few more points may be noted. The youth on E 1 B has his hand in a curious spiral faintly suggested by the l. hand of the bearded figure on E 1 A. This same peculiarity is repeated on a kylix in the British Museum with the name of Epidromos (E 25, assigned by Hartwig to Chachrylion, *Meistersch.* pl. iii, pp. 44, 46-47) which strangely enough repeats the crouching attitude of the youthful warrior on E 13 and P 6, as well as on an amphora (E 261: Gerhard, *Aus. Vas.* 273). The dog we meet with for the first time but he will be found recurring frequently. He seems to belong to the class of dogs used for hunting, commonly found on vases of the period (cf. Daremberg-Saglio, *Dict. Ant. art.* "Canis", p. 882; also *Aus. Vas.* 276, 290), and whose cousins the Lacedæmonian hounds enjoyed a high reputation among the ancients.

On the reverse of E 2 we meet the dog again, but this time a smaller variety. The motive of adjusting the helmet is strikingly like that of the E 13. It is also significant that while we meet with inscriptions on the obverse that make sense, those on the reverse should be senseless — another argument in favor of its having been painted by a different hand.

The obverse of E 3 introduces three new divinities in Euthymides' work, Apollo, Artemis, and Leto; the two last very like the figure of Antiopea on E III B. Evidently the artist regarded the designation of Apollo by an inscription as a sufficient guide to the identity of his mother and sister. Two new animals, the deer and the panther, are introduced, the former as an attribute of Apollo (cf. *Aus. Vas.* 198), the latter of Artemis though this is not common. Usually we meet the panther on b.f. vases with Dionysos or Athena, in the Bacchic sense, but here it would seem intended to emphasize Artemis as the goddess of the chase. One may remark how curious it is that the artists at this period, who had attained a fair degree of skill in the foreshortening of the human figure, failed entirely when they tried to treat animals in similar fashion. The honeysuckle, if such it be, carried by Leto is exactly like the flower wreaths worn by the figures of E III. On the whole the groups offer little of interest.

But when we come to consider the obverse of E 2 and the reverse of E 3 the question is more complex. The general con-



BRITISH MUSEUM E 254 (E 1)



BRITISH MUSEUM E 255 (E 2)

DETAILS OF HEADS



BRITISH MUSEUM E 256 (E 3)



BRITISH MUSEUM E 253 (H 1)

DETAILS OF HEADS

sensus of opinion has assigned the obverse of E 2 to Phintias, which opinion I follow. It is most certainly not by the same hand as the reverse. I shall postpone the discussion of the details of this side until the chapter on Phintias, when the differences between it and the reverse, and the salient features of Phintias' style which it shows will be commented on at length.

The reverse of E 3 I have assigned to Euthymides in my previous essay, basing my reasons on the similarity with the figures on E I B, with Theseus on E III, and the pose of the heads of Hector and Thorykion on E I A and II A. The anatomical details are treated as in the work of Euthymides; the hair, eyes, ears, frontal knee, curved fingers and absence of finger- and toenails are the same, and the proportion of the heads is 1:7. Also the name Phayllos is twice used by Euthymides. Against this it must be admitted that we have no suggestion of the triple division of the scrotum nor have we met with any such use of a rudimentary "Buckellöckchen" in any signed vase.

Hauser remarks that it is strange the dissimilarity in style between the two sides should have escaped my notice (F. R. ii, p. 223). I admit that there *is* a difference in the style of the two sides, but I confess frankly my inability to see anything more than a general variation of treatment which does not preclude both sides belonging to the same hand. But we may note that in the case of E 2, in addition to the radical differences of style, we had sensible inscriptions on the obverse and senseless on the reverse, whereas here the inscriptions on both sides have sense.

At first sight there does appear to be a strong resemblance between this side and K 2 = Munich 2305. If the two be closely compared, however, it will be seen that the resemblance is more apparent than real, and consists largely in the use of an athletic scene on both, the position of the figures and the triangular form of the pubes. The proportion of the figures on E 3 is different from those on K 2, the ears are not the same, nor are the collar bones, hands, and frontal knee. The heel seen from behind is treated in a very different fashion from that of Kleophrades. Also we have here the *καλός* formula coupled with two names,

while on K 2 we have the simple *καλός* which, as we shall see, is very characteristic of Kleophrades.

Therefore I feel disposed to assign the obverse definitely and the reverse probably to the hand of Euthymides, though as remarked before, the possibility exists that the actual painting of it may have been done by a pupil. The use of the name Phayllos has already been discussed at some length; that of Ladamas¹ occurs here for the first time on any vase.

E 4. [Pl. XII]: AMPHORA, Würzburg, No. 300: h. m. 0.637; h. of cover, m. 0.115. From Vulci.

Ulrichs, *Verz. der Antikensamm.* iii, p. 61; cover, No. 222.

Gerhard, *Aus. Vas.* 267 = Reinach, *Rep.* ii, 133.

F.R. ii, pp. 222-226, pl. 103 (Hauser).

Daremberg-Saglio, *Dict.* ii, 297.

Campanari, *Vasi Feoli*, n. 99.

Ann. d. Inst. 1843, p. 219. (Roulez gives here the correct interpretation of the object held in the warrior's hand.)

Ann. d. Inst. 1863, p. 238 (De Witte).

Hartwig, p. 413. Per. et Chip. x, p. 597, fig. 339.

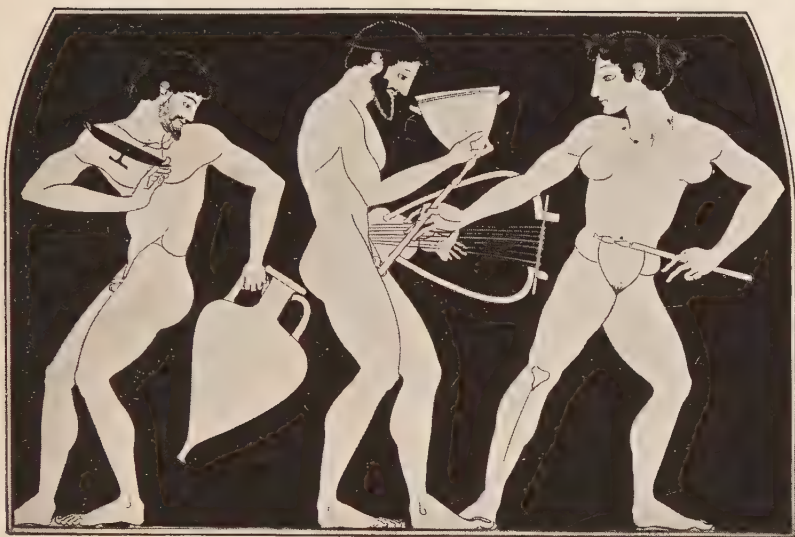
Hoppin, *Euthymides*, p. 21, No. II, and p. 32.

Robert in *Pauly-Wissowa*, v, 1513.

Beazley, *J. H. S.* 1910, p. 40, No. 2.

A. Warrior's Departure. In the center to l. a youthful warrior clad in a short chiton and cuirass, greaves, a Corinthian helmet on his head and a sword at his r. side fastened by a sash around his shoulder. In his l. he holds his spear and in his r. the entrails of the sacrificial victim. He has faint whiskers on his cheek. In front of him to r. a nude boy with a vine wreath in his hair, holding in both hands a cushion from which the entrails have been taken. Behind the boy a bearded man in Scythian dress, the usual combination of kidaris, anaxyrides, jerkin (ornamented with stripes) and shoes. His l. is raised in a gesture of astonishment, and in his r. he holds a sagaris. A quiver (undecorated) hangs at his l. side. Behind the warrior a dog seen from the back who looks up at a woman who stands to l. at the r.h. side of the group. She is clad in a chiton and cloak, and holds a phiale on which is a pattern, lotos bud (?) in her l. while

¹ Wernicke, loc. cit. p. 74, would read *Λα[ό]δαμας*.



raising her r. in an attitude similar to that of the Scythian. In her hair a *stephané*. Her l. elbow projects into the side border as does the helmet into the upper border. Senseless inscriptions in the field.

B. Revel. In the center a nude, bearded man to r. holding in his r. a kotyle and in his l. a chelys. In front of him to l. a nude hetaira wearing a necklace and holding a flute in each hand. Behind him to l. but turning back, a second man slightly bearded, holding by the handle in his r. a kylix, with the contents of which he is about to besprinkle his fellow, while with his l. he grasps a large pithos by the handle. All three figures wear vine wreaths. In the field senseless inscriptions.

Cover. B.f. technique. A frieze of two three-horse chariots and a biga with their charioteers and a loose horse galloping to r. towards a meta which is adorned with a white fillet. The charioteers wear white chitons.

The shape, palmettes under the grooved, ivied handles, ray pattern on base and purple stripes vary in no way from the signed amphorae. Purple is used for the inscriptions, wreaths, sash of sword, strings of the chelys and the hetaira's necklace. The outline of the hair is incised except in the case of the warrior on the obverse where it is reserved. Anatomical details in faint lines.

Borders. Obverse. Lower, A 4 (a); sides, A 4 (c); upper, B 1 (b); (the palmettes have five leaves here instead of the usual seven). The reverse has the same borders for the bottom and sides, but the upper is A 5 (a).

Hauser (loc. cit.) has already analyzed with considerable detail the question of the motive represented on the obverse and I may spare myself the trouble of repeating his arguments except to state briefly that there can be no reasonable doubt that the object held in the hand of the warrior is the sacrificial entrails brought for his inspection. The reverse represents a mere revel similar to that on the reverse of E I so that little need be said of the subject-matter of the vase. As the inscriptions are senseless none of the figures can be identified.

The question, however, of the authorship of the vase is by no means an easy one. That the obverse is to be assigned to Euthy-

mides still seems to me correct although it must be admitted that the general execution is by no means as good as most of his work; at the same time the criticism of Beazley that the work is "wretched" seems to me much too strong. Furtwängler and Hauser assign it absolutely to Euthymides, and I see no reason to depart from the view already expressed in my previous essay that it is by him. Certainly most of his characteristic features are to be found on the obverse. The heads follow the usual proportion of one-seventh, and the build of the figures is the same. The eyes, noses, mouths, chins, ears, and profiles are his; so are the long, curving fingers without nails, the long feet, the wreaths, the borders of the garments, and the symmetrical grouping of the figures. Hauser comments on the separation of the nose from the mouth and cheek by faint lines, and the broken borders of the himatia. The r. hand of the woman is almost a duplicate of that of the Komarchos on the reverse of E I. The helmet projects into the upper border as on that vase while the cuirass is exactly like that worn by the two warriors on E I and II. If E 4 does not display the Euthymidean touch as much as some of the others it may certainly be considered as a school-piece.

A few points are worthy of special mention. The preliminary drawing shows that a figure wrapped in a mantle was originally intended in place of the Scythian; that the artist wished to represent a foreigner and not an Athenian in Scythian garb, is made evident by the goatee, an unmistakable foreign characteristic. The boy, following the unvarying method of the art of this time, is represented as a miniature man. By a curious error the artist has filled in the space under the woman's left arm which should have been left in the natural clay to indicate the back of the himation. The most noteworthy feature is the dog seen from behind, a truly remarkable step in vase-painting. This is paralleled by a r.f. kylix published by Hartwig and assigned to Euphronios (*Meistersch.* pl. x) as well as a b.f. lekythos in Athens (*ibid.* p. 110, fig. 16), but the lekythos is late and the kylix is probably not as early as our vase so that the credit for this step probably belongs to Euthymides. Hauser (*loc. cit.* p. 225) remarks that the effect of the rather loose-jointed legs is successful "weil in der That junge Doggen ihre Glieder herumwerfen als



LEYDEN 23.36 (E 5) OBVERSE



LEYDEN 23.36 (E 5)

wenn sie nicht ihnen gehörten." This is perfectly true, but as the same effect is to be observed in the legs of the horses just cited it is to be feared that the artist was not trying to draw a puppy and that the effect was unintentional. But it does represent a remarkable step forward and shows Euthymides as a distinct innovator among the vase-painters.

Practically a duplicate of this scene occurs on an amphora in the Louvre (G 46) cited by Hauser as "aus derselben Werkstatt" (i. e. of Euthymides). This vase is attributed by Beazley (*Brit. School. Ann. Ath.* xix, p. 235, No. 6; published in the *Louvre Album*, ii, p. 145, pl. 93) to the Nikoxenos Master. Before reading Beazley's article I had satisfied myself by personal examination that the vase had nothing to do with the work of Euthymides and that the same was true of its companion piece, G 45, with the name of Dikaïos (v. p. 67). While certain scenes in vase-painting were the common property of most of the potters there were many like the present which are not common, and it is permissible to wonder whether frequent imitations of the work of well-known potters were not made in Athens and sold as "almost as good." It would be a valuable contribution to our knowledge of vase-painting if a thorough analysis could be made of vases which show superficially the style of any well-known artist and might possibly be regarded as imitations.

The reverse, for reasons to be discussed later (v. p. 158) I attribute to the Kleophrades painter. This gives us the second example of divided workmanship on a vase, the other being E 2 = British Museum, E 255.

The little b.f. frieze on the cover has already been discussed on p. 38.

E 5. [Pls. XIII and XIV]: AMPHORA, Leyden, No. 36 (Case 23). From Vulci. The dimensions are not given in the catalogue.

Holwerda, *Cat.* pp. 106, 107, No. 36.

Roulez, *Vases de Leyde*, pp. 52-57, pl. 13 = Reinach ii, p. 273, No. 1.

Hartwig, p. 80, No. 3 (attributed to Oltos).

Hoppin, *Euthymides*, p. 22, vi.

Robert, *Bild u. Lied*, p. 214 (Holwerda in *Cat.* gives the reference wrongly as *Arch. Märrh.*).

A. Bacchic Scene. In center Dionysos to r., bearded, with long hair, wearing a vine wreath and clad in an Ionic chiton and himation, holding in his r. a kantharos and in his l. a grape vine. He turns back towards a maenad, similarly clad, who advances to r. her head turned back. She wears a sakkos and earrings, and holds in her r. a thyrsos and in her raised l. the krotala. Decorated border on the upper edge of her mantle. On the r. of the picture a second maenad clad exactly like the first, with krotala in both hands (?). Zig-zag border on the upper edge of her cloak. The handle of the thyrsos projects into the l.h. border.

B. Contest of Lykurgos and Amphiaraos (?). In center a bearded warrior to r. turning his head to l., with long hair and ringlets. He wears a Corinthian helmet, short chiton, cuirass and greaves and has a short cloak thrown over both shoulders. He raises his r. with a forbidding gesture. On either side a group composed of a warrior whose waist is clasped by a nude ephebos.¹ The r.h. warrior is represented as bearded, the other as beardless. Both wear Corinthian helmets and are nude save for a sword belt and scabbard slung over the l. hip. The bearded warrior holds his sword in his r. and stretches out his l. towards the central figure, while the other also stretches out his l. while feeling for his sword (by a very awkward gesture) with his r. The helmet and right hand of the central warrior and the right elbows and helmets of the two other warriors project into the upper and side borders.

The form and decoration differ in no way from the usual one. Purple is used for the wreaths and sword belts. Outline of hair and that of the bunches of grapes incised. Anatomical details in faint lines.

Borders. The same on both sides. Below A 2; sides, B 3 (c); upper, B 1 (b).

The vase is provided with a cover, but I am unable to discover whether it possesses any decoration. Holwerda's description in the catalogue is very brief and the cover is not mentioned at all. As he also fails to note that the two youths on the obverse have

¹ Owing to a false restoration both epheboi are represented as female.

been falsely restored as females it is possible that the vase, as it now stands in the museum at Leyden, has had the restorations removed. I have not been able, unfortunately, to examine the vase personally.

Roulez in his publication of the amphora made no attempt to identify the artist. Hartwig attributed it to Oltos, and in my earlier essay I assigned it to Euthymides. Holwerda in the catalogue disagrees with both Hartwig's and my attributions, but proposes no identification of his own.

It must be frankly admitted that the identification of the amphora presents considerable difficulty. Such resemblances as are to be found in the Berlin and Corneto kylixes signed by Oltos as painter (*W. V.*, D i and ii) are those peculiar to the period and none of them are necessarily characteristic of Oltos and no one else. For Euthymides on the other hand, the general style and proportion of the figures (certainly those of the obverse), the drapery with its fine, crinkly lines, the double line at the edge of the chitons, the feet, profiles, krobylos, heads inclined downwards, foreshortening of figures from the back and the decorative borders speak quite clearly. While each particular detail may not be more characteristic of Euthymides than another master, the cumulative effect is considerable. In fairness, however, it must be pointed out that we do not find any of the absolutely distinctive and individual "hall-marks" seen on some of the other attributions. The safest plan perhaps is to regard the vase as a school-piece.

The obverse calls for no comment for it presents the stereotyped Bacchic scene, the only variation from the type being that no silens are included. But the subject of the reverse is very difficult to explain. Roulez's first assumption that it represented the contest of Tydeus and Polyneikes at the court of Adrastus separated by Deiphyle and Argeia was rendered impossible when the female figures proved to be male, falsely restored; afterwards he suggested the quarrel of Lykurgos and Amphiaraios, separated by Adrastus and the two sons of Hypsipyle. Pottier (*Reinach, Rep.* ii, p. 273) interprets it as the strife between Ajax and Odysseus for the arms of Achilles; and Robert (*loc. cit.*) gives the same explanation, calling the central figure Agamemnon and the two

youths Achaeans. None of these explanations is entirely satisfactory, but the last has probably more to be said in its favor than the others.

E 6. [Pls. XV and XVI and Fig. 6]: AMPHORA, Louvre G 44. From Etruria (Vulci ?): h. m. 0.60; one handle and part of base restored.

Cat. iii, p. 914; *Album*, ii, p. 144, pl. 92.

Mus. étr. No. 1756.

Klein, *LI.*, p. 125, No. 1.

A. Warrior's Departure. At the l. of the group a beardless charioteer to r. clad in an Attic helmet, short chiton, cuirass and greaves, mounts a chariot drawn by four horses (only the heads of three visible). He holds the reins in both hands and in his r. the goad. Facing him to l., half-concealed by the horses, a bearded warrior similarly clad (Corinthian helmet: on the crest a serpent in silhouette) holding his lance in his r. over his r. shoulder and in his l. his shield (device a winged siren or sphinx in silhouette). At the r. of the group, facing the horses, a boy clad in a long mantle which leaves the r. shoulder bare, wearing a wreath in his hair, and raising his r. as if to check the horses. In the field $\Delta A[M]A\angle$, $+A1 \dots \angle O\angle 1\angle$, $+AO+\angle$. Both helmets project into the upper border.

B. In the center a female figure¹ to r. clad in a long mantle very high in the neck, and an Ionic chiton, with an olive wreath in her hair, holding in both hands an olive wreath towards an ephebos who faces her to l. He is clad in a long mantle which leaves his r. arm, shoulder and breast bare, and wears a flower wreath in his hair. In his r. he holds a knobbed staff and raises his l. as if to refuse. Over his r. arm $+A1P$ (retrograde) and below $E\cdot T1$. At the l. of the group a bearded man to r. wearing a flower wreath in his hair and a long mantle which leaves his r. arm, shoulder and breast bare. His r. hand rests on his hip and his l. is extended while

¹ Pottier calls the central figure an ephebos dressed in female garb. Barring the drapery there is nothing to indicate whether the figure is male or female. Since the figure wears ringlets I am inclined to think that it is female. Only two of the male figures on the signed vases wear ringlets (Priam on E I, and the l.h. figure on the reverse of E III) but as both are bearded no doubts could arise as to their sex.



LOUVRE G 44 (E 6) OBVERSE



LOUVRE G 44 (E 6) REVERSE

he supports himself with a knobbed staff below his l. armpit. His legs are crossed. In front of him $\geq A$. The feet of all three figures are restored.

The form and decoration are identically the same as all the others heretofore described. Purple is used for the inscriptions,



FIG. 6

wreaths and reins. Anatomical details in faint lines. Outline of hair reserved.

Borders. Obverse. Below, A 4 (a); sides, A 9; upper B 1 (e). Reverse, lower and upper the same as the obverse, on sides A 4 (a). Under base graffito¹ (Fig. 7).

Pottier assigns the obverse to Andokides and the reverse to Euthymides though he acknowledges that the style is inferior,



FIG. 7

and is disposed to consider that if it comes from the workshop of the latter it should be regarded as a school-piece. Beazley (*J. H. S.* 1910, p. 41) calls this vase, as well as G 45, a bad copy by the master or else a close copy by some imitator.

¹ The graffito is not mentioned in Hackl's list. It resembles the monogram on the foot of British Museum, E 163. (Hackl, p. 50, No. 569. Cf. *ibid.*, pl. ii, No. 575.)

Neither view seems to me to be justified. While it is true that the execution is not equal to that of the signed vases it is considerably better than some others usually assigned to Euthymides (E 4, for example), and as I shall show presently exhibits a number of the veritable "hall-marks" which would forbid its being considered as a school-piece. Nor after a careful examination can I observe any real difference in the authorship of the two sides. Could such a difference be detected and the obverse assigned to another hand than that of Euthymides, the Andokides painter would be eliminated unless on the supposition that he was a member of the same workshop as Euthymides, for which we have no evidence as yet. The joint workmanship of two painters on the same vase is now, I think, generally admitted, but it does not seem in the least likely that two painters from two different workshops could possibly have worked on the same vase. G 45 is far inferior in execution and I cannot detect any sign which would justify me in adding it to the list of attributions to Euthymides. In fact it lacks every distinguishing characteristic and is not, to my mind, well enough executed to be considered even as a school-piece.

The proportion of the figures coincides with the Euthymidean canon. The hair ends in the little bunch over the forehead (the Bonn kalpis shows that the hair outline was sometimes reserved) and the ears show the unmistakable Euthymidean touch of the two curved lines of the inner ear meeting at a sharp angle. The eyes, noses, profiles, and moustaches covering only half the lip are also his. The collar bones have the same broad hooks, and the fingers curl at the ends and have no nails. Such anatomical details as appear are decidedly in his style, while the drapery, almost more clearly than on any other unsigned vase, shows the characteristic peculiarity of faint lines radiating from a central point. Further, the bearded heads are virtually duplicates of those on the reverse of E I and II. The central figure on the reverse wears the mantle high in the neck like Koroné on E III and Hecuba on E I and the bearded figure on E 1. The l. hand of the r.h. figure on the reverse is remarkably like that of Koroné or the trainer on E II while the l. hand of the bearded figure resembles

the r. hand of Kerkyon on E IV. The r. hand of the bearded warrior on the obverse has exactly the same curved lines to be seen on the l. hand of the l.h. komast on the reverse of E I.

The scene on the obverse is something entirely new in Euthymides' work and as both the figures are in armor and no details of drapery or anatomy are to be seen by which the authorship might be detected, there might seem some reason for attributing it to another hand were it not for the tell-tale ear of the bearded warrior which is identically the same as that on the figures of the reverse. He stands in the same attitude as the warrior on the obverse of E 1. For the first time we meet the horse in Euthymides' work, and a careful examination will show that the result is excellent. In fact, the horses seem to me to be better drawn and better proportioned than those of Onesimos. They are very similar to the quadriga of the Hypsis hydria in Munich (H I, v. p. 136), but even better proportioned. As they lack the little point over the forehead which we see on the Hypsis horses I do not feel disposed to consider that he could have had any share in their design. The boy in front of the quadriga calls for no comment, since the introduction of such a figure is by no means rare in Euthymides' work (other instances on E 4, E 7, and E 8). We have here merely a departure scene with no special significance.

The scene on the reverse is paralleled by the hydria in the British Museum, E 175, attributed by Beazley to the Troilos Master (*J. H. S.* 1912, p. 171, No. 2, pl. iii) where the presentation of a wreath occurs. Our interpretation of the scene on the Louvre amphora depends very largely whether the central figure be regarded as male or female. If the figure is male, then since no mythological scene was intended, we must either consider that one ephebos is crowning the other or else proudly exhibiting his prize, but in that case one is at a loss to account for the female dress. If the figure is female it is natural to regard the scene as a victorious athlete before his father and mother,¹ receiving from the latter's hands the reward of his exertions. The latter explanation seems to me to be more probable.

¹ Hecuba on E I is represented as youthful so that we need not necessarily reject this explanation on account of the youthful appearance of the mother.

As usual, the inscriptions are troublesome. Only the name of Damas is clear on the obverse and as that name is not a common one it may be that Ladamas was intended. On the reverse we may either read $\chi\alpha\lambda\rho\epsilon$ together with some name which cannot be deciphered (the break between the ϵ and the τ makes it certain that $\chi\alpha\lambda\rho\epsilon\tau\epsilon$ was not intended) or else $\chi\alpha\rho\acute{\epsilon}[\sigma]\tau[\rho\alpha\tau\omicron\varsigma]$. In that case we have the first instance of the name which is used so generally by Douris. It is not clear whether the two letters beside the bearded man are ΣA or ΣP nor can we tell what the original name was.

The borders are duplicates of those used by Euthymides but they are the common property of all the masters of the time.

E 7. [Pls. XVII, XVIII, XIX and Fig. 8]: PSYKTER, British Museum, E 767. Provenience unknown. The vase was formerly in the Magnoncourt Collection: h. m. 0.33.

British Museum, *Cat.* iii, p. 362.

Jahn, *Dichter auf Vasenb.* pl. v.

Genick, *Griech. Keramik.* pl. 23, fig. 1.

Baumeister, p. 1900, fig. 2133.

Stephani, *C. R.* 1864, p. 115.

Wernicke, p. 73, No. 1.

Klein, p. 197, No. 3; *Euphronios*, p. 264.

Milani, *Mus. Ital.* iii, p. 251.

Kretschmer, p. 151.

Hoppin, *Euthymides*, p. 22, vii; p. 35.

C. I. G. 7857.

A. Revel. Two bearded men, wearing high boots, and a mantle over the shoulders, dance with bent knees, to r. The one on the l. is wreathed with olive and plays on the flutes; the foremost looks downwards, extending on his l. palm a kylix and carrying on his r. against his side a large kotyle (black silhouette); the upper part of his head and part of the kylix are broken away. On the r. is inscribed . . + ΔP + ΔN between the figures $K\Delta P\tau A$ $\Delta I K A I O \Sigma$.

B. *The same.* Two bearded men as before, partly bald, with long pointed beards, preceded by a small boy, all dancing to r. The l. h. figure looks back, holding his knobbed staff vertically to r.; in his l. hand he holds against his body a kylix (outline).



BRITISH MUSEUM E 767 (E 7)





BRITISH MUSEUM E 767 (E 7) REVERSE



The other man has attached to his l. arm by a sash, a chelys, of which he strikes the cords. His r. hand is laid on his side, the thumb hidden in a fold of his mantle, which covers the front of his body, hanging from the shoulders. The boy as he dances looks downwards, with r. arm extended and l. leg raised; with his l. hand he seems to strike himself under the l. thigh; he wears a wreath of olive, the other two vine wreaths. In the field is inscribed ΚΥΔΙΑΣ + ΑΙΠΕ + ΑΙΠΕ.¹

The form of the psykter is approximately that of the one in Turin except that it has no flange at the top. Purple is used for



FIG. 8.

the wreaths, inscriptions, sash, and tuning-pegs of the lyre. Faint lines for the anatomical details, and the hair on the breast of the bearded men is stippled in faint brown. Hair and beards when against the black background incised, except in the case of the player of the lyre whose beard has a red outline. The inscriptions are coarsely executed.

¹ *Κυδίας* is over the shoulder of the kitharist and one *χαίρε* along his cloak; the second *χαίρε* is under the boy's arm.

The frieze is bordered above and below by a purple stripe with A 6 above. Around the rim a coarse ovolo pattern. The sides of the handles are colored purple and below them a double palmette with two smaller ones on each side (Fig. 8). The moulding above the shoulder is also in purple.

Although the psykter has been generally recognized for many years as a work of Euthymides, it has never been adequately published. Jahn's plate is not good and includes the restorations (head of figure with the kotyle and r. thigh of flute-player) which have now been removed.

But in spite of the general acceptance of this vase as coming from Euthymides' hand, it must be acknowledged that the execution is by no means as good as that of the signed vases. In fact it is distinctly slipshod especially in the decoration, the palmettes being rather poor; also the lettering of the inscriptions is coarser than on any signed vase. A very brief comparison with the Turin psykter will show its inferiority. It is very difficult to decide whether the vase should be regarded as actually from the hand of Euthymides or as a school-piece.

It seems almost superfluous to emphasize the details which are peculiar to Euthymides, but a brief summary may perhaps be advisable. The treatment of the hair, eyes, ears, noses, mouths, beards, wreaths,¹ hands, and fingers is distinctly in his manner. The lines of the sternum, abdominal muscles, and *linea alba* are the same. As the scrotum is seen in profile we have no trace of the triple division, but one has only to compare it with that of any of the nude figures on the signed vases which are seen in profile to recognize the similarity. There is the suspicion of a finger-nail on the forefinger of the flute-player about as marked as that on the r. forefinger of Priam on E I. All the figures, except the boy, wear boots so that the ankles do not show, but the feet are much too long. The drapery is distinctly Euthymidean especially in the swing of the cloaks, and their borders are not continuous. The palmette scroll under the handles, as well as the tongue pattern of the upper border, is to all intents and purposes a duplicate of that on E IV and differs only in unimportant de-

¹ We find the same wreath used on the figures on E 8, v. p. 70.

tails. The only detail which is not characteristic of Euthymides is that the collar bones of the kitharist which are in relief lines join the sternum directly instead of being in faint lines and separated from it.

A few points are worth remarking. The stippling of the breast to indicate hair we meet with for the first time in Euthymides' work. The kitharist and the bearer of the kylix have heads narrowing slightly at the top as was the case with the heads of the two old men on E 1 and 2. The boy is not unlike his fellow on E 4, but he is rather hastily drawn. The kylix belongs to the older type. Only six strings are given to the lyre, but we have already seen that the same mistake occurred on the lyre on the reverse of E 1. The flutes differ in no way from the regular form.

As usual, the inscriptions are not very clear. Two names are certain, Kydias and another ending in *χαρχων* for which Sir Cecil Smith has suggested [Νι]χάρχων which is perhaps as good a suggestion as any.¹ Kydias obviously refers to the player of the lyre and the two *χαῖρε* can only be taken with this name. Plato (*Charmides*, 115 D), mentions a celebrated kitharist of that name from Hermione and it is certainly significant that it should here be applied to the lyre-player with the complimentary formula. Under these circumstances it does not seem fanciful to see here a reference to the musician. No other instance of the use of the name Νιχάρχων is known to me.

Κάρτα δίκαιος may be explained in two ways, either as a proper name or as a eulogistic formula. An amphora in the Louvre (G 45; Pottier, *Vases Ant. du Louvre*, p. 145) has on it the formula *Δίκαιος καλὸς καλὸς χαῖρε*, and Pottier cites E 7 as bearing the inscription *κάρτα Δίκαιος χαῖρε*. We have seen, however, that *χαῖρε* is not on the same side as *κάρτα δίκαιος*. It is perfectly possible that we have here the name of Dikaïos. According to Herodotus (viii, 65), an Athenian of that name, the son of Theokydes, who as a companion of the Peisistratidae had been with Xerxes during his invasion of Greece, saw the vision of the

¹ As the last letter can be nothing else but a *nu* the name must be as stated unless we assume that an error has occurred in the inscription and that the painter intended (as is possible) to write the name of Nicharchos.

Procession of the Eleusinian Mysteries in the Thriasian Plain. He was thus certainly a contemporary if not the senior of Hipparchos and might well have been celebrated with the *καλός* formula by the potters of Athens, but obviously prior to 510 B.C., and it would be difficult to assign such an early date to our vase or the Louvre amphora.

If we regard the inscription as eulogistic then we have another case of self-laudation very similar to the *εῖγε ναίχι* on E IV. This explanation seems to me to be preferable.

E 8. [Pls. XX and XXI]: KALYX-KRATER, Berlin, 2180. From Capua: h. m. 0.35, d. m. 0.44. Form *Berlin Cat.* pl. i, 40.

Furtwängler, *Berl. Cat.* p. 501, No. 2180.

A. Z. 1879, pp. 31 ff., pl. 4 (Klein).

Klein, p. 197, No. 4; *LL.*, p. 79, No. 38.

Zielinski, *Rhein. Mus.* 1884, pp. 106, 116.

Hoppin, *Euthymides*, p. 22, viii. Wernicke, pp. 34, note 1, 40, 12.

Robert, *A. Z.* 1878, p. 76 (attributed to Euphronios).

F. R. ii, p. 177 (also attributed to Euphronios).

A. Three groups. At the l. a nude youth to r.; body and r. leg full front, head, arms, and l. leg in profile, in the act of infibulating himself with a cord held in his r. Above his head *VEAΛΠΟΣ* [K]ΑΥΟΣ. At his r. a nude boy to l. with his r. arm extended, a cloak without folds over his l. shoulder. Under his l. arm (retrograde) *ΗΟΓΑΙΣ*.¹ Behind the boy a nude discobolus preparing to swing the discus which he holds in both hands. Under his l. arm *ΑΝΤΙΦΟΝ*. Facing him to l. a youth wrapped in a cloak which leaves his r. arm and torso bare, his r. arm and forefinger extended, holding a stick in his l. Beside him (retrograde) *ΗΙΓΓ + ΟΣ* (*sic!*). Behind him to r. a third youth, nude, in the act of laying aside his cloak which he is folding over his l. arm. To the l. of his head (retrograde) *ΓΟΨΨΩΟΣ*. Facing him to l. a second small boy, also nude with uplifted r. arm (probably

¹ Furtwängler considers *ὁ παῖς* as the conclusion of *Λεαγρος καλός*. It will be noticed, however, that all the figures with the exception of the other two boys are identified by inscriptions. Surely the natural way to regard them is to suppose that the youth infibulating himself is Leagros, the inscription on the reverse simply repeating the dedication, and that one small boy having been properly labelled it was unnecessary to repeat the formula in the case of the other two.



BERLIN 2180 (E 8)



BERLIN 2180 (E 8)

to receive the cloak), and holding an alabastron by its cord in his l. All the figures wear ivy wreaths.

B. Two groups. At the l. a nude youth wearing a flower wreath, seen from behind and turning his head to r. Over both shoulders is draped a short cloak. He supports himself with a knobbed staff in his l. while resting his r. on the head of a nude youth similarly wreathed, who bends down to l. holding his companion's l. foot in both hands, probably to remove a thorn. Beside the head of the first $\text{H}\Pi\Gamma\text{O}\text{M}\epsilon\Delta\text{O}\text{N}$; over the back of the second $\text{T}\text{P}\text{A}[\text{N}\text{I}]\text{O}\text{N}(?)$. The second group consists of three figures. First a nude youth¹ to r. holding in his outstretched r. an alabastron, the cord of which is looped over his forearm and from which a stream of oil descends on his extended l. wrist. Under his r. arm $\text{E}\Lambda\text{E}\varsigma\text{I}\text{A}\varsigma$ and below his l. $\text{V}\text{E}\Lambda\Lambda\text{P}\text{O}\varsigma\ \text{K}\text{A}\text{V}\text{O}\varsigma$. Separated from him by a low folding-chair on which the cloak of the oil-pouring youth is placed, a second youth to l. wearing a vine wreath, his body and r. leg full front, head, arms, and l. leg in profile, his cloak, which he is about to lay aside, folded over his r. forearm. At the l. of his head (retrograde) $\text{V}\text{K}\text{O}\varsigma$. Beside him to l. a small boy similarly wreathed with outstretched r. ready to assist.

Glaze on interior. Below rim on an unglazed background a border of b.f. (A 11) ivy leaves, and branch with korymbos between each pair of leaves. Below that, chain of lateral r.f. palmettes like A 4 (*d*). Unsymmetrical r.f. palmette scroll consisting of five units over the handles between the two sides. On foot A 6. Purple is used for inscriptions, wreaths, cords of alabstra and for infibulation, and oil stream. Anatomical details in faint lines. Hair contour of all the figures incised. Technique very fine.

Except by Robert the krater has been assigned to Euthymides without question until recently, when Furtwängler, retracting the suggestion he had previously made in his *Catalogue* that the vase might be by Euthymides, assigned the vase absolutely to Euphronios (F. R. ii, p. 177). His arguments are based on certain similarities with the reverse of the Antaios krater in the Louvre

¹ The preliminary drawing shows that his head was intended to be more erect.

(F. R. ii, pl. 93) such as the drawing of the nipples close together with faint diagonal lines above them on the sternum (this detail is omitted in the plate in the *Archaeologische Zeitung*), the modelling of the upper abdominal muscles, the same wreaths, incision of hair contour and the use of the name Leagros.

Now it must not be forgotten that for any discussion of Euphronios' style only the three vases signed by him as painter, the Geryon kylix (F. R. i, pl. 22), Louvre Antaios krater (F. R. ii, pls. 92-93), and the Petrograd psykter (F. R. ii, pl. 63) are to be considered. If the authorship of no other artist than Euphronios were here in question these details which Furtwängler emphasizes might be conclusive. But closer analysis shows that only one of them is peculiar to Euphronios and that there are numerous others which are not peculiar to him at all. In fact it is difficult to see how Euphronios can have any claim at all to the authorship of the krater.

As the question of the authorship of the vase is not an easy one I shall discuss the details of it in a more thorough fashion than I have heretofore done with the vases concerning which the same doubts have not arisen.

The proportion of the figures is that of the Euthymidean canon of 1:7 while that of the figures on the Antaios krater is 1:6½. The hair and eyebrows do not vary from the stereotyped fashion of almost all the artists of the period. The pupils of the eyes are set nearer the inner corner than is customary with Euphronios, while this, as we have seen, is a characteristic of Euthymides' drawings. The ears have a peculiar double lobe which is somewhat like that used by Hypsis, but slightly different, and no more resemble those used by Euphronios than those of Euthymides. While the wreaths are the same as on the Antaios krater they are also found on E 7, P 1 and 4. The collar bones with their small hook are more like those used by Phintias than those of any other artist.

The torsos have no *linea alba*, but such is the case with many of Euthymides' figures and the modelling of the upper abdominal muscles is paralleled by those of the r.h. komast on the reverse of E I. The nipples are set close together and there are faint diag-

onal lines on the sternum, precisely as on the Antaios krater, a feature not found in the work of Euthymides. Although the pubes has the crescent-shaped form which is found on the obverse of the Antaios krater it may also be observed on E 3 and K 2.

The arms with their careful delineation of the muscles and the fingers without finger-nails are more characteristic of Euthymides than of Euphronios.

The oval-shaped depression in the center of the thigh with the line continued along the length of the upper leg is perhaps more characteristic of Euphronios than of Euthymides, but as we have seen, is to be found in the l. h. komast on the reverse of E I. The legs have the Euthymidean frontal knee. Only in the case of Lykos are the ankles delineated at all and these do not show any distinctive characteristic. The feet with the oval toes full front are quite Euthymidean. The drapery with its rounded folds suggests more the work of Hypsis.

If the composition figure of the vase on Pl. XLVI be examined it will be seen that the figures of Leagros and Lykos (barring the crossed legs in the former which are quite Phintian) are duplicates of the central figures on E I and II (obverse), while the attitude of the boy to the r. of Lykos is similar to that of the r.h. figures on the obverse and reverse of E II. The name of Leagros is to be found on E 9. Furthermore, we find a mistake in the name of Hipparchos. As has already been shown, mistakes in the inscriptions are excessively common in the work of the four artists who belong to the group here under discussion, and carelessness in inscriptions is not usual in the work of Euphronios (the only error on one of his signed vases being in the Van Branteghem kylix in Boston (Hartwig, p. 466). The *kappa* on E 8 shows a form somewhat analogous to that on the group of Chairias kylixes, *v.* p. 103.

Thus it is seen that in this vase practically only one detail, the closeness of the nipples, is especially peculiar to Euphronios while most of the others are either not characteristic of him or else are the common property of the artists of the time. Taking them together they seem more characteristic of the Euthymidean group than of the Euphronian.

Unless we assume what seems frankly impossible, that Euphronios was, at one time in his career, an assistant in the same workshop where Euthymides worked, there is no way in which a share in the making of this vase can be assigned to him, for one detail peculiar to him is not enough to outbalance those which mark the work of Euthymides, Phintias, and Hypsis. And as the composition drawing shows very plainly the hand of Euthymides¹ (considering his fondness for the full-face figure with the arms in the form of a diamond, the young Lykos and Leagros on E 8 can hardly be by any one else), while most of the other details are either peculiar to him or to his two associates (as we have supposed them to be) the attribution of this krater to the actual atelier of Euthymides seems the only safe course. Whether the three artists all had a hand in its composition is impossible to say. Perhaps it is wiser to regard the vase as a school-piece without designating the actual painter. Since the figures on both sides are separated by palmette scrolls the vase probably belongs to the earlier period of their activity, and is contemporaneous with E IV and 7.

Of the names employed, Leagros, as we have said, occurs on E 9; Hipparchos is a favorite name of the artists of the Epiktetan group; Lykos occurs on the Troilos kylix (Hartwig, pls. 58, 59; Buschor, p. 170), and on the Louvre kylix G 105 (Hartwig, pl. 53) signed by Euphronios and [Ones]imos.

The subject-matter calls for little comment. The ephebos anointing himself has already been seen on an alabastron signed by Psiax (Creuzer, *Archaeologia*, iii, pl. i). As far as I know this is the earliest representation of the actual process of infibulation though instances of men or animals similarly adorned are by no means rare (cf. *A. Z.* 1879, p. 31).

¹ In fairness it must be noted that this motive is not absolutely peculiar to Euthymides: a boxer on an amphora in Vienna signed by Epiktetos (formerly in the Lichtenstein Collection; v. Schneider, *Arch. Epig. Mitt. a. Oesterr.* v, pl. 4) stands in precisely the same attitude. It is, however, as far as I know, the only case of its kind in the work of Epiktetos.

E 9. [Fig. 9]: HYDRIA-KALPIS (upper part only). . Dresden.
From Faldi collection, Florence. Same form as E V.

Hermann, *Arch. Anz.* 1892, p. 165, No. 31.

Klein, *LI.*, p. 80, No. 39.

Hauser, *Jhb.* 1895, p. 112.

Hoppin, *Euthymides*, p. 37, ix.

Shoulder only. On the l. body and r. leg full front, head in profile to l. a nude athlete in the act of throwing the javelin which he holds by the amentum in his r. while steadying the end with his l.



FIG. 9

Over his r. shoulder a pair of halteres. Under the javelin $\text{VEA}\Lambda\text{-PO}\varsigma$, under the halteres $\text{K}\Lambda\text{VO}\varsigma$, and between his legs $\text{ANTIA}\varsigma$. At the r. a flute-player to l. (whether male or female cannot be told with certainty) clad in a long mantle (the entire upper part of the figure with the exception of the top of the head is missing) with a fillet in the hair. Between them a *dikella* and senseless inscriptions. Behind the flute-player $\text{K}\Lambda\text{VO}\varsigma$.

Purple is used for the inscriptions and the amentum of the javelin. Outline of hair reserved.

Borders. On the belly of the vase B 1 (a); lower, A 6; sides, B 1 (b); upper, A 8 (d).

It must be admitted that the attribution of the kalpis to Euthymides is not absolutely certain. The general details, such as the reserved outline of the hair (to be found on E V), the slender build of the figures, the long curving fingers and long feet are not necessarily peculiar to Euthymides. But the head of the akontist is practically a duplicate of those of Olympiodoros on E IV, Hector on E I, and Thorykion on E II, while the foreshortening of the r. leg is very much like that of Theseus on E III. The borders or their variants have all been met with heretofore in vases signed by Euthymides, while the form and general decoration is exactly like E V. On the whole, however, the general style of the vase is certainly more in keeping with that of the masters of our group than any others and I feel disposed to regard it in any case as a school-piece. I have already commented on the combination of the names of Leagros and Antias (*v. p.* 32). The name of Antias also occurs on two stamnoi signed by Smikros in Brussels (119), and the British Museum E 438.

The combination of the akontist and flute-player is a favorite one with the artists of the period and is used so indiscriminately that few conclusions can be drawn from its use.¹

If the attribution is correct it would indicate a distinct advance in the general style of Euthymides' work. Fragmentary and small though the figure of the akontist be, it is handled with a breadth of treatment ahead of his other work and marks the same advance as does P 6 in the work of Phintias.

¹ In addition to the present vase the two figures either separately or together are to be found on the following: —

E 3; P 4; P 6; P 7, both; K 4.

Krater in Copenhagen: (Lange, *Darstellung*. p. 100, fig. 31) both, but here the flute-player faces the other way, with his or her back to the akontist.

Kylix signed by Euergides as potter (now lost; *Ann. d. Inst.* 1849, pl. M = Reinach, i, p. 281; attr. by Rizzo, *Mon. Piot*, xx, p. 142, to Skythes).

Almost the identical group occurs on a b.f. lekythos from Gela (Orsi, *Mon. Ant. Linc.* xvii (1907), p. 278, fig. 204).

E 10. [Pl. XXVIII, lower picture]: HYDRIA-KALPIS, Brussels, R 227, formerly in the Musée Ravestein, now Musée de Cinquantenaire.



Mus. Ravestein, i, pp. 216-217, No. 227.

Mus. étr. 533.

Klein, *LI.*, p. 124.

Kretschmer, p. 209.

F. R. ii, p. 71, pl. 71.

Buschor, p. 153, fig. 109.

Shoulder picture only. Two youths and two hetairae reclining on cushions to r. The latter are nude and wear long, broad fillets in their hair. The youths wear vine wreaths and are clad in long mantles from the waist down; faint suggestion of whiskers on the cheek of the youth on the r. In the field flute-case. By the l.h. group ΓΟΥΥΝΑ[ΟΣ] and ΕΛΙΥ[Υ]Α. By the other ΣΕΚΥΝΕ and ΚΥΕΟΚΡΑΤΕΣ. The couch and cushions are ornamented with a pattern. All inscriptions retrograde.

Purple is used for the inscriptions and wreaths. Anatomical details in faint lines. Outline of hair incised.

Borders. Frieze of r.f. palmettes, B 1 (e), connecting the two handles below the picture. Below the picture, A 7; sides, A 8 (a); upper, A 9. The form of the vase is identical with that of E V.

Fürtwängler (loc. cit.) assigns the vase to Phintias. It must be admitted that it is extremely difficult to decide whether he or Euthymides is the author since not only is the execution inferior to the work of both, but also few of their characteristic touches are to be seen. I feel disposed to assign the vase to Euthymides and not to Phintias for the following reasons:

The form is that of E V, and Phintias, as far as we know, uses the older form with square shoulder.

The main frieze is a duplicate of the upper border of E I.¹

The heads of the male figures resemble very strongly those on E IV, while the female heads suggest those on E 11.

¹ Identically the same borders are to be found on the Busiris kalpis in Munich (F. R. pl. 73,2); Louvre, G 51 (*Album*, ii, pl. 94); G 50 and Munich 2427 (both attributed to the Kleophrades painter by Beazley, *J. H. S.* 1910, p. 52, No. 15 and 17: the two last have the same r.f. palmette zone, but the tops are pointed).

The hands, proportion of the figures, and anatomical details are more Euthymidean than Phintian.

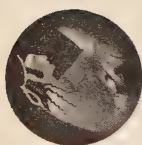
The boldness of the foreshortening, which though not entirely successful is still noteworthy, is rather superior to the efforts of Phintias along the same lines and quite in the manner of Euthymides.

A somewhat similar scene is to be found on a kalpis in Würzburg (Wolters, *Athen. Mitt.* 1905, pl. 15). Perhaps the most notable feature is the preliminary drawing which gave the artist a good deal of trouble. The heads were originally drawn within the final outline and several studies seem to have been made before the artist was satisfied. This fact, together with the rather stiff drawing would seem to justify Reichhold's statement that in spite of the later form the vase ought to be assigned to the beginnings of the r.f. style rather than to the later period when it had begun to develop.

All the figures are identified by names which possess little interest. The name of Sekline is used by Euphronios on the Petrograd psykter for one of the hetairae and as Robert has shown (*Hermes*, 1905, p. 480) is merely an abbreviation of Σηκυλίνη which again is a diminutive of Σηκύλη. Furtwängler's idea that the name is used as a nickname (loc. cit. vol. ii, p. 71, note 5) was retracted by him later.

The two following vases belong also to a class by themselves and must be considered together. Their shapes, decoration, and stylistic features are so exactly identical that there can be little doubt that both are from the same workshop. Also, as will be seen later, they show all the elements of Euthymides' style so clearly that there need be little hesitation in assigning both to his atelier.¹ As their execution is slightly inferior to that of the signed vases we may hesitate to regard them as actually from his very hand though as already remarked that point is not sufficient to warrant us in denying his authorship entirely.

¹ The Vienna pelike I have not been able to examine. Some time before I discovered that others had attributed the Florence vase to Euthymides I had satisfied myself by a careful personal examination that it was certainly a work of his atelier.



VIENNA 333 (E II)

E 11. [Pl. XXII] PELIKÉ, Vienna. K. K. Oesterreich. Mus. für Kunst u. Industrie, No. 333: h. m. 0.35.

Masner, *Katalog*, 333, p. 50.

Mon. d. Inst. viii, 15, i = Reinach i, p. 169.

W. V. i, 1. Baumeister ii, p. 1114, fig. 1311.

Robert, *Bild u. Lied*, p. 154.

Roscher's *Lex.* iii, 971; cf. ii, 1241, 1; cf. also Brunn, *Bull. dell. Inst.* 1865, 214.

Benndorf, *Ann. d. Inst.* 1865, 212.

Brunn, *Troische Miscellen*, iv (*Sitzungsber. der Bayer. Akad.* 1887), p. 264 ff.

Milani, *Mus. Ital. Clas.* iii, p. 249, 2.

Hartwig, p. 191 ff. (attributed to Phintias).

F. R. ii, pp. 75-81, pl. 72.

Hackl, p. 36, No. 357.

Per. et Chip. x, p. 596.

A. Murder of Aegisthus. In center, Orestes, as a youth with faint whiskers, clad in a short chiton and cuirass with a sword belt around his r. shoulder, body and legs full front, head in profile to l., clasps with his l. hand the l. shoulder of Aegisthus while with his r. he stabs him with his sword. Blood is flowing from the wound and also from a second wound under the l. breast. Aegisthus, bearded and nude, save for a cloak draped about his waist and upper limbs, wears a fillet in his hair. His torso and l. leg are seen full front, his head, arms, and r. leg in profile. With his r. hand he grasps the l. shoulder of Orestes endeavoring to ward off the attack and save himself from being dragged off the throne on which he has been sitting, and stretches out his l. arm. The throne is seen full front. Under the seat $\Lambda\Lambda\Lambda\leq\Theta\Omega\leq$, above Orestes' l. arm $\text{OPE}\leq\text{TE}\leq$. At the l. of the group a female figure advancing to l. in profile, raising both arms in an attitude of entreaty obviously to the figure advancing on the reverse. She is clad in a long Ionic chiton with kolpos and wears earrings, stephané, and bracelets. Her r. foot projects into the l. border. Along her r. leg (retrograde) $\text{KPV}\leq\text{O}\Theta\text{EMI}\leq$.

B. Continuation of same scene. To the r. a female figure in profile, advancing to r. clad in a long Ionic chiton with kolpos, wearing earrings and a band in her hair. In both hands she holds the handle of a double-axe. Along the r.h. border $\text{KV}\text{VT}\Lambda\text{I}-$

MEΣTPA (*sic!*). Behind her, also advancing to r. an old bearded man, clad in a short chiton and cloak with a pilos on his head. With his r. he holds the head of the axe, while his l. grasps the l. arm of Klytemnaestra. Beside him ΘΑΥΘVBIOΣ.

Purple is used for the inscriptions, blood, fillets, bracelets, and sword-belt. Anatomical details in faint lines. Outline of hair reserved.

Borders. Obverse, lower, two parallel stripes in purple; sides, A 8 (*a*); upper, B 2 (*b*). Reverse, lower, same as obverse; no border at sides; upper, A 4 (*b*). Graffito on base, *v.* Fig. 10.



FIG. 10

An interesting peculiarity is that the vase during the process of baking, was placed next to another vase so closely that it received the impression of a figure on the latter. That this vase now lost, belongs to the same hand as the peliké a comparison of the style would seem to make evident (*v.* Furtwängler, loc. cit. p. 80).

In view of the fact that the subject-matter of this vase has been so thoroughly discussed by Furtwängler we may spare ourselves any further repetition except to remark in passing that his suggestion (loc. cit. p. 75) that the group, considering its variance in treatment from the later vases, probably derived its inspiration from some well-known painting executed prior to 500 B.C. (to which date we may approximately assign our vase) has much to be said in its favor.

The heads follow the usual Euthymidean proportion of one-seventh. The head of Aegisthus especially resembles very strongly most of the bearded heads on the signed vases while that of Chrysothemis is strikingly like the head of Koroné on E III. The eyebrows and eyes are very Euthymidean and the use of eyelashes in the head of Aegisthus is paralleled by those of Theseus on E III. The mouths differ from those we have seen in the signed vases in that they are slightly open, but this peculiarity will be seen in the three kylixes E 13-15. The neck muscles are those used by him and the collar bones have the same form, and only differ in being drawn in relief instead of faint lines. The torso of Aegisthus with the little diamonds at the division of the muscles



FLORENCE 3985 (E 12)

can be duplicated in any nude figure on the signed vases, and the nipples are exactly like those of Phayllos on E IV. The fingers have no nails. On Orestes' hand the knuckles are indicated more definitely than is the case on the signed vases. The legs of Orestes and Aegisthus seen full front are matched by the leg of Theseus on E III. The ankles are denoted by faint lines, and we have the characteristic Euthymidean touch in the separation of the big toe from the ball of the foot. The drapery shows the same arrangement of faint lines radiating from a central point (the only difference to be seen from the usual treatment of Euthymides consists in the chiton being bordered by three, instead of two lines), and the cloaks fall in the Euthymidean manner.

The upper border of the obverse represents an entirely new motive in the work of Euthymides.

E 12. [Pl. XXIII]: PELIKÉ in Florence, Arch. Museum, No. 3985.

Milani, *Mus. Ant. Ital. Clas.* iii, pl. iv, p. 245 = Reinach i, p. 530.

Milani, *Mus. Arch. Firenze*, i, p. 152.

F. R. ii, p. 81, fig. 44.

Amelung, *Führer*, p. 237.

Benndorf, *Bull. d. Inst.* 1865, pp. 156 ff., n. 1.

Ely, *J. H. S.* 1888, pp. 272 ff. n. 6.

Wernicke, *Jhb.* 1892, pp. 211-213, n. 9, 8.

Roscher, iv, p. 1012.

The vase is in poor condition, a number of fragments being missing. None of the integral parts are wanting, however.

A. In center, Theseus to l. seizes the Minotaur with his l. while with his r. he plunges his sword into the monster's r. breast. He is clad in a short chiton with a cloak draped about his waist. The Minotaur, represented in the usual fashion, nude, with a bull's head, has fallen upon his l. knee and supports himself with his l. hand while grasping the r. shoulder of Theseus with his r., in his endeavor to ward him off. Underneath his r. arm ΘΕΣΕΥΣ. At the r. of the group two female figures clad in long-sleeved chitons and cloaks thrown over their shoulders, holding their hands aloft in an attitude of astonishment. The one in front wears earrings and a fillet in her hair. Behind Theseus a youth

to r. draped in a long cloak which leaves the r. shoulder bare, likewise raising his r. arm. He wears a vine wreath in his hair.

B. Theseus and Skiron. Theseus, a nude youth, strides to r. and grasps with his r. hand the r. foot of Skiron while seizing him on the r. side under the shoulder with his l. hand. Skiron totters forward and endeavors to support himself with his outstretched l. hand while his r. rests on a rock behind him. Immediately beneath him the lebes. Over Skiron's r. arm $\text{KAWI}\Sigma\text{TO}\Sigma$. Behind the r. arm of Theseus NVΓE .¹

Purple is used for the inscriptions, fillet, wreath, and blood of the Minotaur. Anatomical details in faint lines. The borders are identically the same as on the Vienna peliké except that the sides have a dotted net pattern instead of a key.

Only the figure of Theseus on the obverse is identified by an inscription. On the reverse $\kappa\alpha\lambda\lambda\iota\sigma\tau\omicron\varsigma$ offers no difficulty, but the word $\nu\nu\gamma\epsilon$ makes no sense. From the fact that $\epsilon\upsilon\gamma\epsilon$ occurs on the obverse of E IV it is very possible that the painter intended to write the same word here.

Little need be said as to the subject-matter of both pictures. The treatment of the Minotaur legend on the obverse differs in no way from that usually employed in most of the vases of both the b. and r.f. styles. Although the inscriptions are wanting it is very probable that one of the female figures here represented is Ariadne, while the figure of the youth behind Theseus must be that of his companion Perithous. Nor does the version of the Skiron myth vary materially from the usual form except that the tortoise, which seems to have been an integral part of the legend, is here wanting.

As in the case of E 11 so here do all the elements of Euthymides' style stand out clearly. The heads follow the usual proportion; those of the female figures are very similar to the heads of the female figures on E 11, while that of Theseus on the obverse is surprisingly like that of Theseus on E IV. The eyebrows, eyes, noses, mouths, chins, ears, fillets, and wreaths are entirely Euthymidean. The necks, collar bones, anatomical details of the

¹ The inscription is not KAVE as Furtwängler has it (loc. cit. p. 81, note 1), but NVΓE as I have satisfied myself by a very careful personal examination of the vase:

torsos and the diamond on the thighs are in his style and so is the scrotum, except that the triple division is wanting. The fingers show no trace of nails and the big toe is separated from the ball of the foot. The drapery, except that like E 11 the chitons have three lines at the border of the neck and are without faint lines, differs little from that seen on the signed vases.

E 13. [Fig. 11] KYLIX, Athens, National Museum, C.C. 1157 (1628). From Tanagra: h. m. 0.08; d. m. 0.19. Inside picture only.

Cat. (C.C.) p. 357.

Hartwig, p. 183, pl. xvii, No. 3.

Deltion, 1888, p. 126 β; 153, No. 59.

B. P. W. 1888, pp. 1234, 1331.

Jones, *J. H. S.* 1891, p. 371.

Chase, p. 103, 90, No. 6.



FIG. 11

Youthful warrior wearing whiskers, crouching on the ground,¹ in the act of adjusting his helmet (Attic) or possibly removing it with his r. while with his l. he holds his shield (device, an

¹ The position of the legs is akin to that of a youth on the Epidromos kylix in the British Museum (E 25) assigned by Hartwig (*loc. cit.* pp. 44, 46-47, pl. iii, 1) to Chachrylion, which does not resemble E 13 in point of style though it is noteworthy that the formula *καλὸς ναίχι!* is used on it.

octopus). He is nude except for a small cloak looped about his waist, and greaves. His spear is planted in the ground beside him. Around the border of the picture is the signature $\Phi\text{INTIA}\Sigma\text{E}\text{L}\text{OIE}\Sigma\text{EN}$.

The glaze is rather thin and of a brownish tinge. Purple is used for the inscriptions and anatomical details in faint lines. The relief lines are very sharp and clear. Hair outline reserved. According to Hartwig the kylix possesses the peculiarity of having the axis of the picture in line with that of the handles instead of at right angles as is generally the case.¹

E 14. [Fig. 12]: KYLIX, Berlin 2304. From Corneto: h. m. 0.09; d. m. 0.225. Inside picture only.

Gerhard, *Trink. u. Gef.* pls. vi, vii, p. 8, no. 5.

Panofka, *Eigennamen mit kalós*, pl. iv, 4.

Hartwig, pp. 186-188, pl. xviii, 2. Klein, *LI.*, p. 97.

Benndorf, *Ephem. Arch.* 1887, p. 123.

Chase, p. 109, 136, No. 10.



FIG. 12

A warrior, nude, save for a small cloak looped around his waist, and Attic helmet, hastening to r.; legs in profile, body seen from

¹ Cf. Houssaye's very interesting article on this feature in the *Rev. Arch.* 1912, i, pp. 60-83. This kylix, however, is not included in the list there given.

behind, and head in profile to l. In his l. he holds a shield (seen in profile; device, horse in silhouette), and probably held in his missing r. a stone or sword. His mouth is open. Above and below an arrow. Evidently the warrior is attempting to escape an attack by archers. In the field $\Phi[1]NTIAS\ K\Lambda[\text{VO}\varsigma]$.¹

Preliminary drawing quite prominent and evidently a different arrangement of the drapery was planned. Anatomical details in faint lines. Encircling the picture A 8 (b). Part of the r. side of the kylix is missing.²

E 15. [Fig. 13]: KYLIX, Leipzig (formerly in Hauser's collection in Stuttgart). Provenience unknown: h. m. 0.065; d. m. 0.19. Inside picture only.

Hartwig, pp. 184-186, pl. xviii, 1.



FIG. 13

Youthful athlete, nude save for a small cloak looped around his waist as in the two previous vases, and a pilos on his head,

¹ Furtwängler (*Cat.* p. 605) gives a facsimile of the inscription and reads it ANTIAS KAVOS . But the space requires an extra letter, and in view of the extraordinary similarity between this kylix and E 13 and 15 there can be little doubt that Hartwig's reading is correct.

² Hartwig alone mentions this fact. It must be acknowledged, though it would invalidate the theory to be advanced shortly, that the missing part of the vase

crouches to l. in the act of discharging a sling.¹ He wears a slight beard. Double stripe around the picture.

The glaze has been badly worn. Drawing very sure and anatomical details in faint lines. In the field traces of an illegible inscription which was probably *ὁ παῖς καλός*.

An interesting peculiarity of the vase is the error on the part of the artist which has resulted in the interchange of hands, the r. being on the l. wrist and vice-versa; also the eyebrow has been omitted.

The three kylixes just described are assigned by Hartwig to Phintias.² With this attribution I cannot agree, since, in my opinion they not only fail to correspond with the style of Phintias as shown by the four vases signed by him as painter, but differ from it radically; on the other hand they seem to me to bear a strong resemblance to that of Euthymides. It may be regarded as certain that the three are by the same hand since the arrangement of the cloak is identical in all.

The head of the warrior on E 13 is practically a duplicate of the heads of Theseus on E III and IV; the ear shows the characteristic meeting of the two curved lines seen on the signed vases. The helmets, though Attic, have the same crest border and tail piece as Hector's helmet on E I, while the motive of adjusting it on E 13 is like that on E 2. Only half of the shield device is seen as on E II. The ends of the cloaks fall like those worn by the komasts on E I, and the foreshortened backs of E 14 and 15

might have contained an *ἐγγραφεν* as well as the name to which *καλός* belonged. If the perimeter of the circle be completed, the missing arrow-head, hand, and foot of the warrior be supplied to scale and the verb *ἐγγραφεν* added, spacing the letters as in the existing inscription, it will be seen that there is just room for the verb, but that the final *sigma* of *καλός* would almost touch it and leave no space for an additional name. Since in my opinion, however, the style of the vase forbids its attribution to Phintias I do not regard the suggested restoration as very probable.

¹ The sling is omitted, but the action would seem certain. For reference to various illustrations of slings cf. Hartwig, loc. cit. p. 185, note 1.

² Hartwig (loc. cit. p. 188, pl. xviii, 3) also describes the fragment of a kylix in Hauser's possession on which the figure of Apollo (?) riding on a swan is represented, which he includes with the kylixes in his list of Phintias attributions. To my mind the fragment does not possess sufficiently defined characteristics to warrant its attribution to any known master, and hence it has not been included by me in the list of vases assigned to either Phintias or Euthymides.

distinctly suggest the central komast on that vase; we have no certain instance of any such foreshortening in the work of Phintias. The ankles are not denoted at all or if anything only suggested as is the custom of Euthymides, but not of Phintias, who is rather careful in his delineation of ankles; also there is no trace of the use of either finger- or toe-nails, which are seldom omitted by Phintias. The swing of the cloak with its tassel on E 14 is more like those worn by Theseus and Perithous on E III than on P II which among the vases signed by Phintias alone affords a similar case.

In short, there is not one detail mentioned by Hartwig as characteristic of Phintias that is not peculiar to Euthymides as well,¹ while there are several characteristics of Euthymides which we do not find in the work of Phintias. Aside from such details, the general style, to my mind, is far more suggestive of Euthymides than of Phintias.

In addition, Hartwig has emphasized the fact that a group of kylixes with *Χαιρίας καλός* have a peculiar open *kappa* and *omicron*. The Berlin kylix of the three alone shows a *kappa* which is open and even that bears a very slight resemblance to the open *kappas* of the Louvre and Van Branteghem kylixes. Certainly the Baltimore kylix, which is the only one bearing Phintias' signature with the name of Chairias, shows no such open letter and considering that some names are the common property of several artists it might equally well be argued that the different forms of the letters on the Chairias group would preclude their being assigned to the hand of Phintias.

But it is precisely the inscriptional evidence which seems to me to turn the scale against Phintias. I have already pointed out (p. 26) that the signature with *ἐποίησεν* does not tell us who was the painter and, further, that it is not the habit of vase-painters to sign their own names with *καλός*. Thus, in view of the similarity of the three cups with the style of Euthymides, it seems to me far more likely that he was the painter of them, and that E 13 was dedicated by him to his associate in reciprocal

¹ Except possibly that on the Berlin kylix the mouth of the warrior is open as is the case with the maenad on the Corneto amphora.

fashion to the formulae on P 1 and 3. I have already commented on this point at length on p. 35.

E 16. [Pl. XXIV]: PLATE. Boston, Museum of Fine Arts, 00.335. Formerly in the Bruschi collection and said to come from Vulci: d. m. o. 17. Form approximately *Berl. Catalogue*, pl. vi, 202.

Ann. Rep. Mus. F. A. 1900, p. 35, No. 4.

SAUCER-LIKE DISH WITH RING BASE. A female figure hastening to r. while looking backwards. She wears an Ionic chiton, with kolpos, saccos, stephané, and earrings. In each hand she holds a dolphin by the tail and beside her in the field are two more. On left side, incised and retrograde ΘΕΤΕΣ. Around rim A 10.

In rim above the head of the figure two holes for suspension. On exterior three black circles as decoration, one around edge of rim, second around juncture of rim and body, and the third around base. Space enclosed by rim base is black. The plate has been repaired with slight restorations, and the upper part of the figure has been, unfortunately, slightly defaced.

The inscription has been questioned since the assimilation of the second vowel and the incision with a sharp instrument are both unusual. The genuineness and provenience are, however, beyond question, so that the inscription may very possibly have been added by the Etruscan owner.

There need be little hesitation in assigning this plate to Euthymides. We have already the Bocchi plate signed by him, and the border of that, though differing very slightly is practically identical with the border here, and constitutes a decorative pattern which I have not yet found elsewhere. Further, the female figure is, to all intents and purposes, a duplicate of the figure of Antiopea on E III as may be seen from the Plate in which the head of Antiopea, for the sake of comparison, has been reversed. The similarity between the profiles, hoods, ears, earrings, hair, mouths, and chins is certainly extremely striking. The breasts, with their large nipple project in the same way (as also in the figure of Hecuba on E I) while the chitons with the legs showing



DETAIL OF MUNICH 2309, REVERSE



BOSTON 00.335 (E 16)

through the under garment are the same and have two lines at the neck as is usual. In addition, the feet of the figure here, with the big toe separated from the ball of the foot, are distinctly Euthymidean. We may also notice what is characteristic of the artist, the very symmetrical way in which the four dolphins are arranged about the center of the plate and the charming liveliness of the figure.

That the inscription belongs to the vase as it left the painter's hands, is very improbable. We have no case of an incised inscription in Euthymides' work, nor, for that matter, in any unsigned vase, and it is not a usual feature at this time to incise inscriptions except in the case of signatures like Hieron's. The identification of the figure as some marine divinity and most probably Thetis seems to be correct, in view of the dolphins.

E 17. [Fig 14]: FRAGMENT OF KYLIX, Boston, Museum of Fine Arts, 10.203. Provenance unknown, but probably from Italy: h. m. 0.04.

Head and both arms of a youth to r. with a vine wreath in his hair and holding a laurel wreath in both hands. Around his upper r. arm what seems to be a cord is tied. In front of him the leg of a couch.



FIG. 14

Purple is used for both wreaths. Outline of hair reserved. The reverse of the fragment shows a polished red slip.

The fragment is assigned to Euthymides by Beazley to whom I am greatly indebted for the photograph of the drawing. A comparison of the curved fingers and the manner in which the wreath is held with the central figure

on the reverse of E 6 makes Beazley's attribution probable; while the head, barring the lack of incision and the use of a vine wreath instead of a flower wreath, is virtually a duplicate of the head of Phayllos on E IV which also has the same little bunch of hair over the forehead.

The fragment is certainly from a kylix and the space immediately above the head was probably occupied by the junction of a handle now broken away. But the subject is very puzzling. The curve of the lower stripe makes it probable that the youth was lying on the ground immediately below the handle, and the leg of the couch clearly indicates a symposium, but for the scene we find no parallel. Since the reverse is red and the fragment belongs to the outer diameter of a kylix and a central picture must have existed (though we frequently find r.f. kylixes with only a central picture and none on the exterior, the contrary is seldom true), it must have been a small one bordered by a stripe which indicates that the kylix belongs to the Epiktetan cycle.

E 18. [Fig. 15]: FRAGMENT, Louvre, G 31.

Cat. iii, p. 903.

A nude youth to r. holding a halter in his r. Beside his arm ROΣ. Anatomical details in faint lines.



FIG. 15

The shape is uncertain. Pottier calls it a fragment of an amphora though it might just as well belong to either a psykter or a peliké.

The fragment is assigned to Euthymides by Beazley ¹ to whom I am greatly indebted for a photograph of the tracing (the photograph has unfortunately reversed the fragment). With this attribution I agree heartily since the *linea alba* in relief line, the modelling of the abdominal muscles and above all the triple division of the scrotum make it fairly certain that the fragment comes from a vase by Euthymides. The position of the figure is very much like that of Kerkyon on E IV. The inscription is significant since it can only be restored as [Λέαγ]πος which we have already seen on E 9. What is peculiar is that the Ionic *rho* and the four-barred *sigma* occur for the first time in Euthymides' work.

E 19. [Fig. 16]: PINAX, Athens, Acropolis Museum. Found on the Acropolis in 1885: h. m. 0.39; d. m. 0.52; th. m. 0.06.

Benndorf, *Ephem. Arch.* 1887, pp. 115-130, pl. vi = Reinach i, p. 513, No. 6.

Jones, *J. H. S.* 1891, p. 380.

Miller, *A. J. A.* 1886, p. 64 ff. (wrong reading of the inscription).

Studniczka, *Jhb.* 1887, pp. 149, note 49, 161.

Winter, *Jhb.* 1887, p. 229, note 3 (comments on the resemblance to the work of Euthymides).

Class. Rev. 1888, p. 188.

Hoppin, *Euthymides*, pp. 23, x; 37.

Walters, i, p. 428.

Klein, *LI.*, p. 120, No. 4.

Bulle, *Der schöne Mensch*, p. 612, pl. 300.

Youthful warrior to l. (legs missing from below thighs), nude, save for a small cloak draped about the waist, wearing an Attic helmet and carrying a shield (device in silhouette, dancing silen) in his l. and his spear in his r.

The warrior's flesh and the handle of the spear are in dark brown, the cloak and shield device in black, which is also used

¹ Beazley also assigns to Euthymides a second fragment in the Louvre (S 1317), and has very kindly sent me a tracing of it. It comes from a large vessel of the same order as that to which E 18 belongs and likewise has on it part of the figure of a nude athlete. It is very possible that it belongs to the same vessel.

I have examined the fragment very carefully but as I am unable to find any feature which is especially characteristic of Euthymides I have not included it in the list of attributions.

for the anatomical details. The crest of the helmet is bordered in red. The picture is framed by a broad red stripe and outside of that another stripe of black.

Running along the upper edge and divided by the warrior's head is the inscription in red ΜΕΛΛΑΚΥΕΣ ΚΑΥΟΣ. Subsequent



FIG. 16

to the painting of the pinax the name of Megakles was erased and that of Glaukytes substituted in bright red paint, the letters rather coarse, of which ΜΕΛΛΑΚΥΕΣ can clearly be read. (Facsimile of the inscription on pp. 119 and 122 of Benndorf's article.)

Benndorf has called attention to the fact that the name Megakles is that used by both Phintias and Euthymides, and while not venturing to assign the pinax to the hand of any particular artist, places it in the period of Chachrylion and Epiktetos. Jones assigns it provisionally to Euthymides as does Winter, with which opinion I concurred. On the other hand Walters regards it as doubtful in default of definite proof that the vase-painters ever painted pinakes.

It is true that there is no evidence to show that they ever painted pinakes, but it is equally true that no evidence exists to show that they did not do so, and owing to the lack of any such testimony, *pro* or *con*, no conclusions can be drawn, though antecedent probability would naturally argue that if any one besides the regular fresco painters did paint pinakes he would be more apt to have been a vase-painter than a member of another handicraft.

The Acropolis pinax is certainly a work of some artist of the Epiktetan cycle whether vase-painter or not. Further, the use of the name Megakles narrows the execution of the pinax down to the first decade of the fifth century, and Phintias and Euthymides are the only vase-painters who have used that name. As far as the style of the figure is concerned it shows certain resemblances to the work of both artists.

The warrior is to all intents a duplicate of that on E 14, especially for the helmet and the drapery, as was pointed out by Benndorf. Further, the shield device is a duplicate of that on the shield of Thorykion on E II. In view of these facts it is certainly easier to consider Euthymides as the artist than not.

In addition to the various vases mentioned above which have been assigned to Euthymides by Beazley, the following¹ are also attributed by him to that artist.

FRAGMENTS IN LEIPZIG. Lower parts of Dionysos between maenad and silen; head of youth and . . . 1EIV.

HYDRIA, Petrograd (Stephani 1624). Dionysos seated attended by silen and maenad.

PSYKTER, Compiègne. Dionysos, Herakles, and Silens. Gerhard, *Aus. Vas.* pls. 59-60.

PLATE, Boston, 13.193. Silen and *καλός* name of Hestiaios.

The fragments in Leipzig I have not seen nor have I been able to obtain a photograph of them. The Petrograd hydria and the

¹ I am able to give the accompanying list, thanks to the courtesy of Mr. Beazley, who has allowed me to see the proofs of his book *Vases in America*, which is very shortly to appear.

Compiègne psykter I know only from Beazley's tracings as the drawing in the *Auserlesene Vasenbilder* is well-nigh worthless. The Boston plate I have examined with considerable care.

I cannot agree with Beazley in these attributions, for not only do the three vases fail to exhibit to my eyes what I should consider the especially Euthymidean characteristics, but the scale of proportions, especially in the case of the Compiègne psykter, seems to me radically different. I have, therefore, not included them in the list of vases I assign to Euthymides or his school.

CHAPTER V

PHINTIAS

THE signature of Phintias is preserved on six vases; three kylixes, an amphora, a hydria, and a lekythos. The fragmentary kylix formerly in Hauser's collection (P V) although distinctly in the style of Phintias lacks the name and although the restoration of the inscription to [Φιντίας ἐ]γγραφσεν Χαιρ[ίας καλός] is extremely probable, the signature cannot be regarded as absolutely certain. The Athens kylix (E 13) which bears the signature Φιντίας ἐποίησεν has been assigned to Euthymides as painter. The fragments of a stamnos in Leipzig, formerly in Hauser's collection (P 7) have the letters NTIA and though the restoration of these letters to Φι[ντία]ς has been suggested it is impossible to determine, whether in case the suggested name is correct, they represent a signature as artist, as potter, or merely a καλός name. The lekythos bears the signature with ἐποίησεν. Consequently only four vases remain with his signature as painter: the kylixes in Munich and Baltimore, the amphora in Corneto, and the hydria in the British Museum, and these alone afford a sure ground for the determination of the elements of his style and his relation to the other artists of the period.

P I. [Pl. XXV]: KYLIX, Munich 2590 (401). From Vulci: h. m. 0.115; d. m. 0.32. The vase is in very poor condition, especially the interior.

Jahn, *Cat.* p. 133, No. 401.

Jahn, *Ber. d. Sächs. Ges. d. Wiss.* 1853, p. 136 ff. pl. 5, 6.

Overbeck, *KM.*, *Apollon*, p. 400, 3, *Atlas*, pl. 24, 3.

Hartwig, pp. 169-172, figs. 21, 22 a and b.

Roscher, i, p. 2208.

F.R. i, pp. 168-172, pl. 32.

Klein, p. 192, No. 1.

Meier, P. J., *A. Z.* 1884, p. 251, 1.

Per. et Chip. x, p. 460, fig. 263 (A).

Central picture. A silen, nude and bearded, with a flower wreath in his hair and a drinking-horn in his r. hastens to r. while looking backward, in the usual "Knielauf" *schema*. Single stripe (reserved) as border.

Exterior. A. In the center the giant Alkyoneus, nude and bearded, reclines to l. on a cushion placed against a rock, his l. arm stretched along his l. thigh while his r. arm is bent over his forehead. His r. knee is raised higher than the l. Above him his name ΑΥΚΥΟΝΕΥΣ (retr.) and just below along his l. leg the signature ΦΙΥΤΙΑΣ ΕΛΡΑΦΣΕΝ (retr.). Approaching him at the l. the figure of Herakles to r. clad in a short chiton and lion's skin, his club in his r. and his l. arm outstretched. He is bearded. Along his r. forearm and club ΗΕΡΑΚΥΕΣ, the first four letters retrograde. Behind Alkyoneus, Hermes advancing to l., clad in a short chiton and nebris and wearing high boots and a cap. He is bearded and holds the kerykeion in his l. while stretching out his r. in a gesture corresponding to that of the l. arm of Herakles. Under the kerykeion ΗΕΡΜΕΣ (retr.): behind his elbow the signature of the potter Deiniades, ΔΕΙΝ[ΙΑ]ΔΕΣ [Ε]ΓΟΙΕΣΕΝ.

B. Contest for the Tripod. In the center Herakles and Apollo each nude, grasping the tripod (of the earlier form with two handles) by the legs. Herakles is bearded and has his hair arranged in "Buckellöckchen." On the ground beneath him his club and behind him suspended, his bow and quiver. He is without the lion's skin. Behind him ΗΕΡΑΚΥΕΣ (retr.). Apollo wears a laurel wreath and ringlets; behind him ΑΓΩΩΝ.

Purple is used for the inscriptions and wreaths. Traces on the silen's feet indicate that originally they were ornamented with purple bands. Outline of hair reserved. Anatomical details in incised lines. Palmette scrolls under the handles separating the two groups, that on the r. consisting of a large and two small scrolls, the other of one large and one small scroll. The form of the vessel is that peculiar to the b.f. period, heavy and squat.

The fact that incised and not faint or relief lines are used for the anatomical details is significant since it is a feature only found on vases which mark the earliest essays in the r.f. technique and



MUNICH 2590 (P I)

even then in rare instances.¹ It is the only case of its kind in the work of Phintias² and shows that the kylix, as might also be concluded from its shape and style, belongs to the Epiktetan cycle. It is certainly the earliest work of Phintias. In similar fashion to most of the early kylixes the picture on the interior has nothing to do with those on the exterior and is simply a form of decoration like the Gorgoneion on the interior of b.f. kylixes. The silen here might almost be a figure translated directly from the b.f. style.

More interesting, however, are the pictures on the exterior. The myth of Alkyoneus³ has been very comprehensively treated by Köpp (*A. Z.* 1884, p. 31 ff.). Curiously enough the treatment of the myth in vase-paintings differs entirely from that handed down to us by the literary tradition. Pindar in two passages (*Isthm.* vi, 32 ff.: *Nem.* iv, 25 ff.) relates that Herakles on his return from Troy accompanied by his companion Telamon attacked the gigantic shepherd Alkyoneus and slew him with his arrows after the giant had vainly hurled rocks at the hero. Throughout the vase-paintings, however, we see the giant represented as fast asleep, in some cases with the figure of Hypnos standing beside him, thus proving that the hero prevailed against the giant by surprising him while asleep. In view of this difference in the two legends one can only conclude that the vase-painters drew their inspiration from some variant now lost.

¹ The only cases occurring in the r.f. style are:

Amphora, Munich 2302 (373) with the *καλός* name of Hippokrates; for details v. F.R. i, p. 151.

Amphora, Philadelphia, signed by Menon as potter: Bates, *A.J.A.* 1905, pp. 169 ff.; v. p. 37.

Kylix, Compiègne 1106.

Alabastron, Karlsruhe, 242, signed by Psiax and Hilinos, v. *A.J.A.* 1895, p. 486.

Kylix, New York; 14.146.2, signed by Psiax, *Bull. Metr. Mus.* 10, p. 100, note 1.

For the above list I am indebted to Beazley.

² The drawing in Hartwig gives an entirely false idea of the anatomical details since it is evident that the draftsman misunderstood the purpose of the incised lines and reproduced them as a meaningless jumble all over the bodies.

³ For the various representations in vase-paintings of the myth see Furtwängler in his article "Herakles" in Roscher's *Lexikon*.

The treatment of the tripod contest is that usual in the earlier representations of the myth where the tripod is seized by both contestants, whereas in the later vases (which version Phintias follows in P II) Herakles walks away with the tripod pursued by Apollo. A peculiarity which may be noted is that the lion-skin, the almost inseparable attribute of Herakles, is missing, and the hero is represented as nude.

The execution of the vase is fine, careful, and one might almost add, finicky. This is eminently characteristic of the Epikletan cycle and though in Phintias' later work we find a greater breadth of treatment, this same daintiness of execution was never entirely lost.

P. J. Meier has already pointed out (*loc. cit.*) that the inscriptions on the vase are not all written by the same hand. The signature of Phintias is in extremely fine, almost minute letters while those identifying the figures as well as those in the signature of Deiniades are painted much more coarsely. In one name (Herakles) we have the Ionic *rho* or at least a suggestion of it and the *epsilon* in the last syllable repeated.

P II. [Pl. XXVI]: AMPHORA, Museo Tarquiniense, Corneto: h. m. 0.66. From the excavations at Corneto. Numerous fragments of the vase are missing but no essential part of the design is wanting.



Mon. d. Inst. xi, pls. 27 and 28 = Reinach i, pp. 223-224.

Helbig, *Bull. dell' Inst.* 1879, p. 85 ff.

Ann. d. Inst. 1881, p. 74.

Overbeck, *K.M.*, *Apollo*, p. 64, *Atlas*, pl. 24, 4.

Roscher, *Lex.* ii, p. 2262.

Hartwig, p. 167.

F.R. ii, pp. 167-171, pl. 91.

Kretschmer, p. 173.

Klein, p. 192, 2; cf. De Ridder, *Cat. Cab. d. Méd.* p. 285, No. 390, fig. 59.

Per. et Chip. x, p. 463, fig. 264 (A).

A. Thiasos. In the center, Dionysos, bearded, with ringlets, and clad in a long Ionic chiton and a cloak draped over the l. shoulder and the r. hip, stands to r. holding in his l. hand a vine bearing five bunches of grapes and leaves, and in his r. a



AMPHORA IN CORNETO (P II)

kantharos. Most of his head is wanting. The grape-vine projects into the upper border. In front of his head $[\Delta]IO[N]V\leq O\leq$. Facing him at the r. of the picture, a group composed of a silen and a maenad. The latter is clad in a long Ionic chiton and a cloak draped over the l. shoulder and r. hip. She wears a vine wreath in her hair and holds with both hands over her shoulder the thyrsos which is composed of a large reed with a bunch of ivy at the top. She is playing with a panther which rests its hind feet on the thyrsos and its forefeet on her neck. Over her head $KI\leq INE$.¹ The silen beside her, bearded and nude, wears a vine wreath in his hair and holds the double flutes in his l. while carrying the flute-case in his r.² In front of his face $\leq IMA\Delta E\leq$ (retrograde); between his legs, also retrograde, $\Phi INTIA\leq E\Lambda PA\Phi\leq EN$. The thyrsos of the maenad, the end of her cloak, and her l. heel project into the side border. Behind Dionysos at the l. a similar group of a silen and a maenad. Much of this has been broken away. The maenad, clothed in similar fashion to her sister on the r. wears a stephané in her hair. She holds in her r. a bird and in her l. presumably the thyrsos, the end of which is still preserved beside the kantharos. The silen whose face is seen full front is bearded and nude and wears a vine wreath in his hair. Both his arms are clasped around the neck of the maenad and his cheek is pressed against hers. His l. leg is seen in profile, his r. full front. The elbow of the maenad and the end of her cloak project into the l.h. border. The loss of a large part of both figures makes it impossible to decide whether, as is most probable, they were identified by inscriptions.

B. Contest for the Tripod. At the l. Herakles nude and beardless, except for whiskers, wearing a victor's crown in his hair, advances to l. holding his club in his r. and the tripod in his l. while looking back at Apollo. The ends of his hair are in the form of "Buckellöckchen." Beside him $HEPAKE\leq$ and above $[A]ΓOVON$ (retrograde). At the r. Apollo nude, except for a

¹ This inscription was not discovered until the last drawing was made by Professor Reichhold and does not exist in the Plate in the *Monumenti*.

² A further peculiarity is that the silen though not ithyphallic has the head of the penis defined by a line through the recession of the prepuce.

cloak draped over his shoulders, with a laurel wreath in his hair, and ringlets, pursues Herakles, holding the tripod in his r. while in the l. he carries his bow. Between his legs $\Phi\text{INTI}\Sigma$; under the legs of the tripod $\text{E}\Lambda\text{P}\Lambda\Phi\Sigma\text{EN}$. The tripod has the form common to the later period and is ornamented with lions' feet.

Purple is used for the inscriptions, wreaths, fillet, and grape-vine leaves while the bunches of grapes are marked by raised dots like the hair of Herakles. Anatomical details in faint lines. Outline of hair incised.

Borders. Obverse, lower, A 4 (*a*); sides, A 4 (*c*); upper, A 5 (*b*). Reverse has the same except that the upper is B 1 (*d*). The form of the amphora is identical with that of E I-III and has the same decoration. Two ancient rivet holes immediately behind the r. shoulder of Dionysos would seem to show that the vase was mended in antiquity.

As the Corneto amphora is by far the best example of Phintias' work it ought perhaps to be considered first, but as P I is so obviously the master's earliest work it has seemed advisable to put that at the beginning in order to show the stylistic development. The two vases are far removed from each other in point of style but the same little touches which characterize the artist may be seen in both.

As far as the subject-matter is concerned, little need be said. The scene on the obverse is similar to that seen on so many vases of the period; the Rape of the Tripod, follows, as already stated, the later version of the myth. Herakles, to be sure, is without the lion-skin, but so is he on the Munich kylix, and it may be noted that in all probability the scene of the myth was so familiar to all who beheld the painting, that by no possibility could the identity of the figures be mistaken. On the other hand, in the scene with Alkyoneus that attribute is not omitted since it was possible that unless the figure of the hero was clearly indicated a mistake might easily have occurred. Would that all the Athenian vase-painters had been as considerate of the feelings of the modern archaeologists!

But the chief point of interest is the stylistic development of the vase, contrasted with the Munich kylix. Here we see the

artist thoroughly master of his own style, no longer bound by the conventions of an earlier period. The execution is infinitely broader, firmer and less stilted but the same daintiness and fineness of technique is still apparent. Most of the little technical peculiarities which we have already observed in the kylix are to be seen here too, such as the anatomical development of the body, the indication of the finger-nails and toe-nails and a similar drawing of the heads. The composition of the figures is, however, much better balanced. A notable advance consists in the foreshortening of the figures which are seen full front, such as the legs of both Herakles and Apollo on the reverse and the face of one of the silens on the obverse. That this last is not rendered successfully makes little difference, since at no time during this period and in fact not until many years after is a successful example of the human face seen full front found on any vase-painting. Especially remarkable is the head of the maenad Kisiné which has so much individuality that it might almost be regarded as a portrait.

The names of Kisiné and Simades are here met with for the first and as far as I know, the only time. Mistakes in the inscriptions are plentiful as the name of the artist is Phintias on one side and Phintis on the other, while the *lambda* has been omitted from the name of Herakles. If the artists did paint their own inscriptions it is certainly strange that their orthography should have been so poor!

P III. [Fig. 17]: KYLIX, Archaeological Museum, Baltimore. From Chiusi: h. m. 0.06. d. m. 0.18. Form rather squat and compact. Glaze, deep black; clay, red orange. Central picture only. About a third of the design is missing.

Hartwig, *Röm. Mitt.* 1887, p. 169.

Klein, *LI.*, p. 89, No. 2.

Hartwig, p. 172 ff. pl. xvii, 1.

Wernicke, p. 54, No. 2.

Pottier, *Douris*, p. 25, fig. 5.

Per. et Chip. x, p. 464, fig. 265.

In the center a youth draped in a long cloak over his l. shoulder and forearm which leaves the rest of the body nude. He wears a flower wreath in his hair. On his cheek a faint suggestion of

whiskers. He rests his l. armpit on a knobbed staff and stretches out both hands, holding in the l. a purse. In front of him a krater, an amphora resting in its ἐγγυθήκη and a kylix of the earlier "Lesser Master" type. Behind him a seat and the signature ΦΙΛΤΙΛΑΣ ΕΛΡΑΦΣΕΝ.¹ Immediately in front of him + ΑΙΡΙΑΣ



FIG. 17

ΚΑΒΟΣ. The picture is framed by a double stripe. A row of dots on the cushion of the seat and along the edge of the purse.

Purple paint is used for the wreath and inscriptions. Suggestion of fainter lines for the anatomical details though most of the figure is missing. Outline of hair incised.

The presence of a seat makes it evident that an interior is represented and that interior a potter's shop, if we may judge from the vases which are evidently exposed for sale to the youth-

¹ That Phintias is the artist named on this vase would seem fairly evident, since no other artist's name will fit this combination of letters. Hartwig who has examined the vase very carefully reports that the part of the letter immediately after the *iota* is most probably the hasta of a *lambda* and not a *nu* so that the form would be Philtias which we have already seen on the Munich kylix. If an objection be made that the vacant space requires more letters than a *tau* and an *iota* it may be said that the youth's cloak undoubtedly filled the greater part of that space and has left room for only the two missing letters. Chairias, we find from *C.I.G.* 165 is an Athenian name (cf. Kirchner, *Prosopographia* ii, p. 413).

ful purchaser. The youth is clearly making an offer for the vases which are spread out before him. It represents a characteristic little scene such as must have occurred in Athens almost daily since we know that the Athenians were frequently seen in the potters' quarter (cf. Pollux, vii, 197: Arist. *Lysistr.* 537). Although we have no meander pattern around the interior picture such as marks one of the points of difference between the Epiktetan and Euphronian cycles, there can be little doubt that the kylix is later than P I. The execution is far too advanced for the earlier period and the choice of a *genre* subject is certainly more characteristic of the later time. Foreign too, to the Epiktetan cycle, is the use of the double stripe.

The style of the kylix is more closely allied to that of P IV than to that of the two vases just described. The head of the youth is very similar to those on the hydria, especially in the treatment of the eyes, ears, mouth, and chin, though the nose is a little more pointed. Very similar, too, are the hands. The ankles, in raised lines have only one stroke instead of two. As most of the figure is missing, few conclusions can be drawn as to the treatment of the anatomy of the body. Were it not for the signature it would be difficult to assign the vase correctly since almost all of the stylistic details might be duplicated in the work of several other masters. The way in which the drapery ends in two sharp points resembles rather that on the Corneto amphora. It will be noted here that the limbs of the body show as clearly through the drapery as if it were entirely wanting and it may well be, as Hartwig has pointed out, that this was done by the artist simply and solely to show that he thoroughly understood the modelling of the figure, just as modern artists are in the habit of sketching a figure nude before the drapery is painted.

But the chief interest of the kylix lies in the inscription. On neither of the two signed vases of Phintias just discussed and on only one vase signed by Euthymides (E V) have we found any distinct case, as such, of a *καλός* name. This is not surprising since in scenes of a heroic or Bacchic nature where the figures are either identified by name or else by their attributes, *καλός* is clearly superficial and unnecessary. *Genre* scenes, however, like

that on this vase and P IV are eminently suited to its employment. The name of Chairias occurs on a group of kylixes to be discussed presently; this is its only instance on a vase bearing an artist's signature.

The whole vexed question of the identity of the individuals who figure with the *καλός* formula on Attic vases is closely bound up with our kylix. The old view that these names represented favorites of the potters in the erastic sense has, of course, long since been abandoned.

It may be regarded as fairly well established that the greater part of the names followed by *καλός* on Attic vases do refer to definite and well-known individuals and the more prominent the individual the more often does his name occur. The name of Leagros is a case in point since he who was afterwards a prominent Athenian general seems to have been a well-known youth in his younger days. The spirit on the part of the potters which inspired this habit is practically identical with that in America today, since few men who have attained to any degree of prominence have escaped the honor, or it might almost be considered, the indignity, of having a cigar or some other article named after them. Chairias of course, is not a name famous in Athenian history, but the little scene represented here is of such an intimate character as to suggest the idea that the name may have had something to do with the actual purchaser of the vase. Any one who has examined a large number of Attic vases must have been struck by the fact that these names form no part of the original design or subject of the vase and are added wherever the space permits, in a singularly haphazard fashion. Therefore it is by no means a fantastic theory if we assume that the inscriptions, especially those with *καλός* were added to the vase after it was finished, to suit the individual taste of the purchaser. We know that all such details as fillets, belts, wreaths, flowers, etc. were added to the vase after it had undergone its second firing and that the vases were then fired for the third time, at a low temperature but high enough to fix the colors hard and fast. If now a certain Chairias was the purchaser of the vase, there is no reason why he should not have bought the same in its completed form and then

have had his name added afterwards, or, as M. Pottier has suggested to me, ordered his name painted on the vase before any inscriptions were added. If a third firing was possible, a fourth would have been equally so and the vase would certainly have sustained no damage. Unfortunately an examination of the actual material will throw no light on this point since it is impossible to prove whether a vase has undergone three or four firings, but the theory is a perfectly adequate explanation of the way in which the *καλός* names are found on vases and is at least a possible working hypothesis.¹

An additional interest is given by the fact that the name Chairias occurs on six other vases (for list see Klein, *LI.* pp. 87 and 88). Of these four are small kylixes, in Berlin, Adria, the Louvre (Mus. Charles X), and a fourth formerly in the Van Branteghem collection in Brussels; these four form a class by themselves, for not only is the technique poor and hasty in all of them, but each exhibits a peculiar and characteristic form of the *kappa* and *omicron*, both letters being open. On the strength of the name Chairias, Hartwig attributes all four indiscriminately to the hand of Phintias.

Now if we find a certain *καλός* name occurring only on the vases signed by a certain master and on no others bearing another master's signature, then the existence of such a name on any unsigned vase which shows distinct stylistic resemblances to the work of that master, is a strong bit of additional evidence. But to argue that because a certain master uses a certain *καλός* name all other vases which are unsigned but which have this name must come from his workshop, is a very different thing. The name of Leagros occurs in the signed work of both Euphronios and Chachrylion, but no one dreams of assigning all of the forty odd vases which bear this name without a signature to these two artists. Such stylistic resemblances to Phintias' work as are found on these kylixes are of the most superficial description and

¹ It must be noted that the greatest obstacle in the way of this suggestion, is that its adoption would effectually bar the use of *καλός* names in matters of chronology since if all names were added to suit the purchasers' convenience they might have been frequently repeated over a long period of years. At the same time such cases may have occurred sporadically.

the execution is so immeasurably below his work that I find it impossible to believe that they could have come from his workshop.¹ Moreover, on no signed vase or on any unsigned vase which can with good reason be attributed to him, do we find any inscriptions which are in the least degree like those on these kylixes either in the openness of the *kappa* and *omicron* or in the general character of the letters. We have already seen (p. 57) that an amphora in the Louvre might reasonably be regarded as an imitation of Euthymides' work; so here I am disposed to regard the four kylixes as the product of a workshop which directly copied the better-grade products of Phintias' hand but in a very inferior manner. It is surely easier to believe this than to assert that the atelier of Phintias was capable of turning out any vases of such very inferior workmanship.

P IV. [Pl. XXVII and Fig. 18]: HYDRIA, British Museum, No. E 159. Old No. 720. From Vulci: h. m. 0.534.



Cat. iii, p. 146.

Canino Col. No. 551. *Mus. étr.* 551.

Gerhard, *Rapp. Volc.* No. 696, 719.

J. H. S. xii, pp. 366 ff. pls. 20-21. (Jones).

Birch, *Class. Mus.* v, pp. 99-102.

Stuart, *Archaeologia*, xxiii, p. 177.

Welcker, *Rhein. Mus.* vi, p. 90.

Brunn, *K. G.* ii, p. 728.

Klein, p. 193, No. 3. *LI.*, p. 120, No. 2.

Wernicke, p. 76, No. 1.

Hartwig, p. 167. *C.I.G.* 8314.

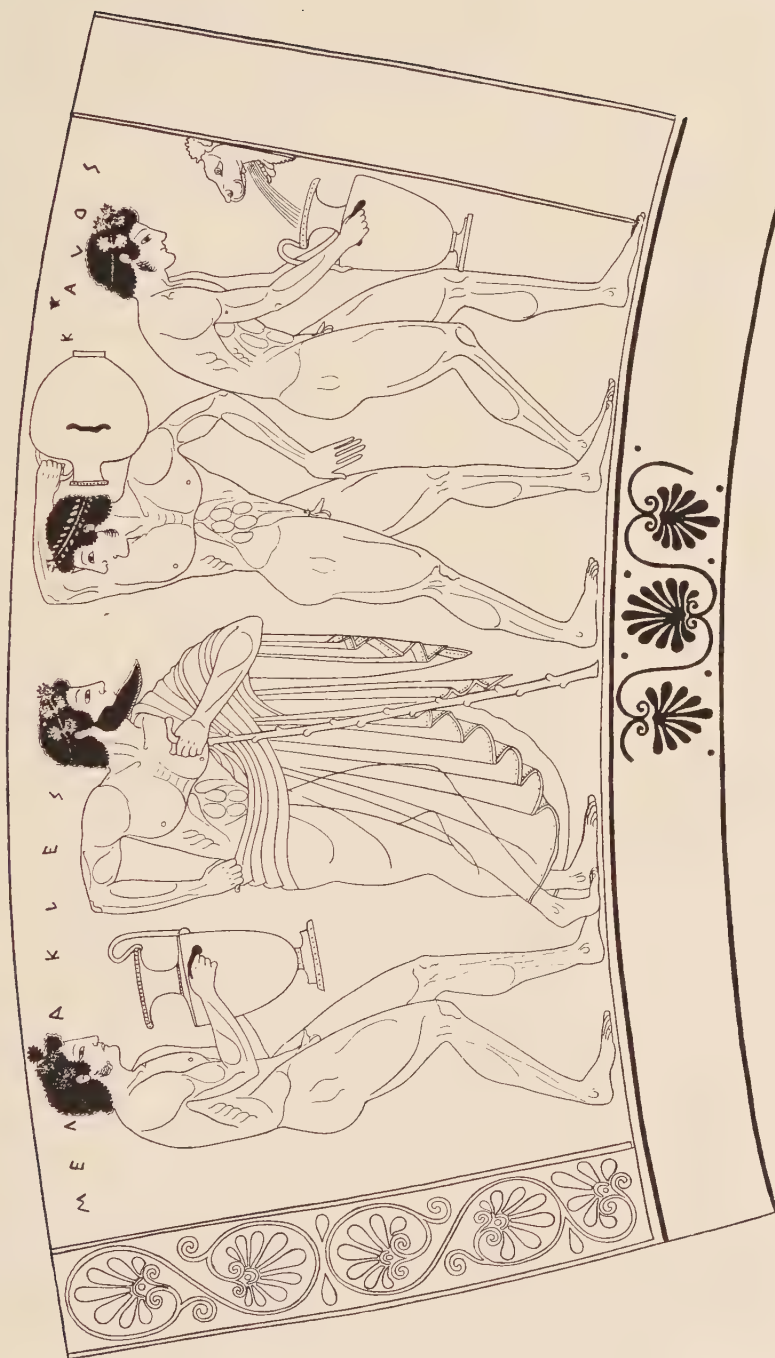
Hackl, p. 40, xlvi a, 44, p. 49, lxviii, 559.

Per. et Chip. x, p. 466, fig. 266.

[The descriptions are in the main from the *British Museum Catalogue*.]

Main Picture. Hydrophoria. From a fountain in the form of a lion's head which projects from the r. border of the design flows a stream of water into the mouth of a hydria held under it by both handles by a nude ephebos to r. In his hair a vine wreath.

¹ If, in spite of the poor execution, the four kylixes are to be considered as coming from Phintias' workshop, then it is perfectly certain that the inscriptions were not painted by the same hand which painted those on the signed and practically all the unsigned vases.



BRITISH MUSEUM E 159 (P IV)

Over his head ΚΑΥΟΣ. The hydria is of the earlier shape with a shoulder sharply separated from the body. Behind him a second ephebos to r. wearing a laurel wreath and balancing on his l. shoulder a kalpis which he holds by the handle with his r., resting his l. on his hip. He turns back to speak to a bearded man who leans forward on a knobbed staff which he holds with his l. while resting his r. on his hip. He wears a vine wreath in his hair and a mantle draped over his l. shoulder and body so as to leave the torso and r. shoulder bare. His l. leg is crossed in front of his r. On the border of his mantle a row of dots. Behind him again to r. a third youth also nude with the same vine wreath in his hair holding up by both handles a hydria of the same shape as that held by the first youth. Above him ΜΕΛΑΚΥΕΣ. Rows of dots are used for the rims, necks, feet, and bases of the hydriae. The handles are in black.

Shoulder. Symposium. Two figures wearing vine wreaths, and mantles about their legs, reclining to l. and looking to r. Each



FIG. 18

leans his l. elbow against a striped cushion. The l. h. figure is bearded and holds, clasped around the stem, an inverted kylix of the "Lesser Master" type of which the foot and handles are in black. In his r. which rests on his knee he holds a similar kylix by the handle. The r. h. figure strikes with the fingers of his l. the chords of a chelys placed against his body while his r. rests idly on his knee. In the field, ΦΙΤΙΑΣ ΕΛΑΡΦΕΝ.

Under the foot graffito (Fig. 19). Purple is used for the inscriptions, wreaths, and the water from the fountain (now faded). Anatomical details, nostrils, hair on cheek, articulation of the sternum, horizontal folds of the drapery on the figures of the shoulder, in faint lines. Outline of hair incised but not the beard.



FIG. 19

Borders. Main picture. Below, A 4 (a): sides, B 3 (c): upper (forming also the lower border of shoulder) A 8 (a). Shoulder, sides, A 4 (e): upper, A 6.

The form is that characteristic of the b.f. period with the square shoulder. The base is encircled by two purple stripes and a ray pattern. The handles are reserved with A 6 around their base. The lip is edged with red and has a band of A 6 inside. The base of the handle at the back is marked by three raised knobs to imitate rivets, colored purple, with an inverted r. f. palmette below. The foot is edged with a purple stripe.

P IV, while not to be compared in point of general excellence with P II, is still an extremely important piece in the development of the style of Phintias, as it forms the connecting link with a series of other vases which we shall attribute to Phintias very largely on the strength of it. If we were forced to depend entirely on two such diverse vases as P I and II for our knowledge of Phintias' style (for very few stylistic conclusions can be drawn from P III) we should find ourselves in difficulties in attributing other vases. In P IV we have an extraordinarily good criterion, for not only does it show the use of a *genre* scene such as we shall see is a favorite with Phintias but the use of the name Megakles brings it at once in contact with Euthymides while the choice of the subject on the shoulder is matched by E V and the Hetairae psykter of Euphronios.

The graffito on the base is rather important as it forms an additional link between P IV and a number of vases which bear no signature. Hackl in his careful essay (*Merkantiler Inschriften auf Attischen Vasen*, Munich 1909) gives a fairly complete list of the various painted inscriptions or graffiti found on the bases of

Attic b. and r. f. vases, and shows that the graffiti were marks added by the dealer for commercial purposes (very much like tags on the goods in a modern shop) and were not placed there by the maker of the vase.

Now the graffito on the base of P IV is practically duplicated on the bases of three other vases, Munich 2421(6) = P 1, Munich 2422(50) = P 2, and Louvre G 41 = P 3. These three, as I shall endeavor to show later, are all distinctly in the style of Phintias. Further, P IV and 1 were found at Vulci, P 2 probably so and P 3 according to the catalogue was "trouvé en Etrurie entre 1828 et 1837." Therefore, since all four were presumably found in the same place it becomes practically certain that they were imported into Etruria by the same dealer at the same time as part of the same lot, and when we find that one of the four bears the signature of Phintias and of the others two (P 1 and 2) are certainly in his style and the third (P 3) although slightly more archaic in execution most probably so, we are certainly justified in regarding the existence of the graffiti as a very strong argument in favor of their common origin.

P V. [Fig. 20]: KYLIX, Leipzig. Formerly in Hauser's possession. From Orvieto: h. m. 0.07: d. m. 0.16. Central picture only. The shape is less heavy than P III and the foot thinner. Only a third of the vase remains.

Hartwig, p. 175, pl. xvii, 2.

Interior. A youth with head raised, obviously singing, reclines to r. on a couch. He wears a cloak wrapped around his waist which leaves the torso bare, and holds a chelys in his l. and the plektron in his r. In the field around the edge [ΦΙΝΤΙΑΣ Ε]ΛΡΑΦΣΕΝ: + ΑΙΡ[ΙΑΣ ΚΑΥΟΣ].¹

Purple is used for the inscription and the cord of the chelys. Anatomical details in faint lines. Although the face is wanting a suggestion of whiskers is to be seen on the cheek. Outline of hair reserved.

¹ In the signature of Phintias on P VI we find three dots between the name and the verb; Euthymides uses them also on E I to separate the signature from the name of Priam.

That Hartwig's attribution of this kylix to Phintias is correct I see no reason to doubt, and the restoration of the inscription to $\Phi\text{INTIAS}\ \epsilon\lambda\alpha\phi\varsigma\ \epsilon\text{N}\ \chi\alpha\iota\rho\iota\alpha\varsigma\ \kappa\alpha\nu\omicron\varsigma$ seems to be the only one possible in view of the style. In addition to a general similarity to P III and the name of Chairias, the drapery is arranged about the waist¹ in almost the same fashion as on the figures



FIG. 20

on the shoulder of P IV, and the youth here has whiskers which Phintias usually gives his youths. The position of the hands and the chelys is exactly like that in the figure of Demetrios on P I. The rather flat chest seen in profile seems to me more like an unsuccessful attempt at foreshortening on the part of the artist, than as Hartwig would have it, an attempt to portray an individual peculiarity.

It must not be forgotten that the artists of the period under discussion were by no means sure of their drawing, and very frequently obtained an effect which they quite obviously never intended. Consequently Hartwig's suggestion, though not impossible, is not a very probable one.

¹ This is certainly not the case with the Louvre kylix with the name of Chairias; Hartwig, p. 177, b.

P VI. [Fig. 21]: LEKYTHOS, Eleusis. From Eleusis.

Philos, *Ephem. Arch.* 1885, pl. 9, n. 10 = Reinach i, p. 509.

Klein, p. 193, n. 4.

Hartwig, p. 167, n. 4.

A. Z. 1884, p. 251.

Per. et Chip. x, p. 465, note 1.

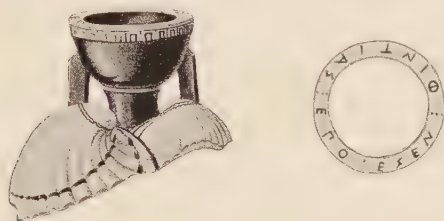


FIG. 21

The vase is in the form of a mussel-shell but only the top is preserved and there is no trace of any pictured decoration. Around the edge of the rim is the signature $\Phi\text{INTIA}\varsigma\text{:E}\Gamma\text{OIE}\varsigma\text{EN}\text{:}$.

As the fragment possesses no importance apart from the signature, further comment would seem to be unnecessary.

SIGNATURE AND INSCRIPTIONS. With the exception of Pamphaios no vase-painter signs his name more carelessly than Phintias. On three different vases we have no less than four different ways of spelling his name: Philtias (P I and III), Phintias (P II: also on P VI), Phitias (P IV) and Phintis (P II), and as the signature varies on the same vase (P II) it is obvious that carelessness is responsible which gives color to the suggestion that the inscriptions were added by subordinates. Since the form Phintias is used on E 13 signed by him as the maker we are justified in assuming that to be the more usual one. Only once does he use the Attic form, Philtias.¹ On this account Kretschmer (p. 74) assigns to him a Sicilian or Lower Italian origin (which may very possibly be correct) while Studniczka (*Jhb.*

¹ Strictly speaking this is true as the signature on P III has to be restored to read $\Phi\text{ILTIA}\varsigma$. There can be little doubt, however, that the restoration is correct and that we have a second instance of the name Philtias so that Kretschmer's suggestion is not necessarily to be accepted.

1887, p. 158, note 102) is inclined to consider him a Dorian. He may have been a Metic but since we have no evidence to show definitely whether Euthymides was or was not an Athenian citizen, the partnership, which we have assumed to exist between them cannot be objected to on the grounds that business connections between Athenian citizens and Metics were impossible. P I, his earliest work, which belongs to the Epiktetan cycle, has the signature of Deiniades as the maker; later, as shown by E 13, he established himself as proprietor of his own workshop.

USE OF *καλός* NAMES. Only two can be considered absolutely certain, Megakles (P IV) and Chairias (P III). The former, as we have seen, is used by Euthymides; the latter occurs in the b.f. style as well as on several r.f. vases, but it is uncertain whether any of them can be attributed to any other painter. Such names as occur on unsigned vases will be discussed later.

RELATION TO OTHER ARTISTS. I have already analyzed at some length in chapter III the relation of Phintias to Euthymides and their connection with the b.f. style, so that any further treatment of this particular point becomes unnecessary.

STYLE. As was stated above in the discussion of the style of Euthymides, only those vases which bear the painter's signature can be considered in this connection and in the case of Phintias we have only four vases signed by him in this way. Owing to the fact that P I represents his earliest manner and P III is extremely fragmentary, we have practically only two vases on which to base our table of stylistic details.

Furtwängler (*loc. cit.* p. 169) has evolved the theory that Phintias and Euphronios were intimately associated together in common rivalry with their contemporary Euthymides. He bases this idea on certain stylistic details which are common to both the first named artists such as the treatment of the eyes, drapery, etc. Against this may be said that barring a few details, which are, after all, more or less common property during the period, there is absolutely no evidence of any kind to show such a connection. On the other hand, as has already been emphasized in these pages, the relation between Phintias and Euthymides is supported by a great many facts, the least of them being the

stylistic resemblance. Moreover, for every point of resemblance in the work of Phintias and Euphronios, two or more may be found in the styles of Phintias and Euthymides. The same vase has very frequently been attributed to Phintias by some scholars and to Euthymides by others, but I know of no case where any vase has indiscriminately been attributed to both Phintias and Euphronios; any confusion between the work of the two seems to me impossible. At the same time it must not be forgotten that both follow the traditions of the time in treating some details in the same way and certain details are identically the same in the work of both. The proportion of the figures, for example, is the same, 1:7.

1. HAIR. The hair is treated as a solid mass but with the addition of "Buckellöckchen", which either cover the entire head (Herakles, on P I) or are treated as a fringe (Herakles, on P II). The outlines may be either incised or reserved and ringlets are frequently added. The *krobylos* does not occur on any signed vase.

2. EYEBROWS. The eyebrows are represented in the same way as in the work of Euthymides, except that the silens on P II have much heavier brows.

3. EYES. The eyes may be either a dot or a dot in circle (both forms on P I). Eyelashes in relief lines are found on both P I and II.

4. NOSE. The noses are slightly squarer at the ends than is the case in the work of Euthymides; the nostrils may be in relief or faint lines and are frequently too small (maenads on P II).

5. MOUTH. The mouths differ in no degree from those drawn by Euthymides. On P II they are represented slightly open.

6. CHIN. Practically no difference is to be observed between the Phintian and Euthymidean chins.

7. EARS. Like the Euthymidean ear, those drawn by Phintias are set too high and at an angle. They differ in being drawn with fewer lines, in the absence of the two lines of the inner ear meeting in a point (as in the work of Euthymides) and in having a more decided lobe which is larger and ends in a point at its base. (Herakles on P II, youth on P III).

8. BEARDS. There is very little difference between the treatment of the beards by the two artists except that those used by Phintias do not curl up so much at the end. Also the moustache covers the entire lip.

9. NECK. As has been already observed, the neck muscles are represented by relief lines starting from the collar bone and radiating upwards and outwards in opposite fashion to the manner of Euthymides.

10. TORSO. In his treatment of the torso Phintias differs very materially from Euthymides. The collar bones are always in relief lines, have a much smaller hook, and are farther apart.

The chest does not resemble that drawn by Euthymides. The breasts are sharply separated by a small triangle or else by a series of parallel relief lines in which case the breasts are placed far apart. This use of the parallel relief lines to indicate the sternum is distinctly characteristic of Phintias. The nipples may be either a plain circle or a dotted circle.

As in the work of Euthymides the abdominal muscles are indicated by a series of four circles but more elongated, the iliac furrow and *linea alba* in relief lines. The navel is indicated by a small circle. We find hair on the pubes of the nude figures but the scrotum lacks the triple division. The penis is similar to that found on the figures of Euthymides except that the end is smaller and more sharply defined. On the whole the anatomy of the torso is drawn with less skill than in the work of Euthymides.

11. ARMS. The modelling of the various arm muscles varies little from that of Euthymides except that it is perhaps a shade less skilful. Phintias is careful to indicate the finger-nails on the hands of most of his figures as well as the knuckles, both of which details were commonly omitted by Euthymides.

12. LEGS. The modelling of the leg muscles in the figures of Phintias is not as accurate as in those of Euthymides and more labored. The furrow in the thigh is indicated by two curved lines placed farther apart than was the case in Euthymides' work with no continuing line down the upper leg. The frontal knee is marked by relief lines and resembles that used by Euthymides. The ankles are usually indicated by a hook and a short line in relief.

13. FEET. Thoroughly characteristic are the feet of Phintias' figures. They are too long, are almost always provided with nails (when the foot is seen full front the sinews or veins are indicated, e. g. Herakles and Apollo on P II) and not only is the big toe carefully separated from the ball of the foot but several small relief lines are placed along the sole, to mark the instep and the heel.

14. DRAPERY. The details of the drapery are usually indicated by relief lines with faint lines, set more closely together than is usual with Euthymides, for the thin garments. The borders are continuous and are occasionally provided with a row of dots (P IV). The chitons have three lines at the necks. On the cloak of Apollo (P II) is a small pattern of dots like arrow-heads. Characteristic are the relief lines radiating from the sleeve-buckles (Dionysos on P II).

15 and 16. The wreaths, fillets, and decorative borders used by Phintias differ in no way from those which are common to all the other artists of the period.

From the above table it will be seen that the differences between the styles of Phintias and Euthymides are not very great and, in the case of the former, practically narrow themselves down to the use of "Buckellöckchen", parallel lines on the sternum, finger- and toe-nails, less intelligent drawing of the abdominal muscles and definition of the ball of the foot with a peculiar ankle. The use of incised lines for details only occurs once.

As far as technical skill is concerned it must be admitted that Phintias is distinctly inferior to Euthymides. His foreshortening is neither as ambitious nor as successful and he was more concerned about details than his partner. But he possessed the elements of a bigger style, for nothing in the work of Euthymides is on a par with the head of the maenad on P II, or the stooping akontist on P 6, and one wishes that more of his work had been preserved to us. From the fact that fewer vases can be attributed to Phintias than to Euthymides we may possibly conclude that having once become the owner of an atelier (as we know to have been the case) he ceased to paint vases.

ATTRIBUTED VASES

The number of vases without a signature which in view of their style can be assigned to Phintias is far smaller than those attributed to Euthymides. In my opinion only eight can be included in the list with any degree of safety, three hydriae (Munich 2421, 2422 and Louvre G 41), the Beugnot amphora, the Bourguignon psykter in Boston, the obverse of British Museum E 255 = E 2, the fragmentary stamnos in Leipzig, and the krater in Petrograd. To this list I also add a small fragment of some large vessel in the Villa Giulia in Rome.

I have already mentioned (p. 38) that Hartwig attributes absolutely to Phintias the fragmentary b.f. hydria in Berlin, (1909) but I do not regard the evidence as sufficiently strong at present to attribute any b.f. vase to a r.f. painter. Furtwängler has assigned to him the Brussels hydria (E 10) which I have attributed to Euthymides. Beazley and Hartwig give the fragmentary volute krater in Berlin (2181) to Phintias, but with this I do not agree. Further, Hartwig (p. 191, iv) attributes to Phintias' hand the Vatican Amphora No. 495 (Gerhard, *Aus. Vas.* pl. 126 = Reinach ii, p. 68, 6-8) which Beazley, as I think with better reason, has included among the works of his Master of the Troilos Hydria (*J. H. S.* 1912, p. 171, No. 3).

P I. [Pl. XXVIII]: HYDRIA, Munich 2421 (6). From Vulci.

The form is identical with that of P IV.

Jahn, *Cat.* No. 6. "Kottabos auf Vasenbilder", in *Philologus* xxvi (1867), p. 223, pl. ii. Bad plate and reversed.

Klein, *Euphronios*, p. 110. Shoulder picture reversed.

Brunn, *K.G.* ii, p. 687. *Bull. d. Inst.* 1859, p. 219.

Hartwig, p. 194, viii.

Wernicke, p. 52, n. 3.

Klein, p. 195, 5.

Meier, P.J., *A. Z.* 1884, p. 252.

Hoppin, *Euthymides*, p. 16 ff. a.

Walters, i, p. 429, 2.

F.R. ii, pp. 63-74, pl. 71.

Hackl, pp. 40, No. 421; 48, No. 556.

Main picture. At the r. a bearded man to l. seated in a high-backed chair (the legs of which project into the side border), with



MUNICH 2421 (P 1: UPPER THREE). BRUSSELS R 227 (E 10: LOWER)

an olive wreath in his hair and draped from the waist downwards in a mantle, the torso being bare. In both hands he holds a chelys the strings of which he seems to be tuning. Zig-zag pattern on the cushion of the chair. Behind him $\Sigma\text{MIKV}\Theta\Theta\leq$. Facing him stands a boy to r. wearing a flower wreath and entirely wrapped in a long cloak from which his r. thumb and fore-finger project. In front of him $\text{TVEM}\Gamma\text{OVEMO}\leq$ (retr.; both M's are written upside down). Behind him, likewise facing the instructor to r., a youth seated in a chair without a back, draped in a mantle which leaves the r. shoulder bare. He wears a vine wreath in his hair and holds a chelys on which he is playing with the plektron held in his r. On his cheek are faint whiskers. The chair cushion has a dotted border. In front of him $\text{EVTVM}\text{I}\Delta\text{E}\leq$ (retr.; the M upside down). Behind him to r. a bearded man wearing an olive wreath, draped in a mantle thrown over both shoulders resting his r. hand on his hip, and supporting himself by a knobbed staff under the l. arm-pit. The fringe of the mantle is ornamented with a row of dots. In front of him $[\Delta]\text{EMETPIO}\leq$. Behind him along the l. border NAIION .¹

Shoulder. Symposium. Two hetairae reclining to l. on cushions and each draped in a long mantle from the waist down leaving the upper part of the body bare. The one on the l. reclines on but one cushion and wears a saccos in her hair. She holds a kotyle by the handle in her r. and raises her l. while turning round to address her companion. Her r. foot is tossed aloft: in front of it KAVOI . The other reclines on two cushions and wears a broad fillet in her hair. In her r. she holds a kotyle by the handle while her l. rests idly on her hip. In front of her $\leq\text{OI TEN}\Delta\text{I EV}\Theta\text{VMI}\Delta\text{EI}$. The cushions are ornamented with an elaborate pattern.

¹ Considerable dispute has been occasioned by this last inscription. Jahn read it as $\Sigma\alpha\iota\phi\omicron\varsigma$ while Klein would have it $\Sigma\omega\omicron\iota\alpha\varsigma$. Hartwig on the other hand has pointed out that all the other figures have the inscriptions reading from the top downwards and as all are identified by name it would seem evident that we do not have here a name of any figure. Furtwängler's suggestion (loc. cit. p. 64) that we should read it as $\nu\alpha\iota \zeta\omega\nu$ seems to be perhaps the best that is afforded. $\text{Nai}\chi\epsilon$ we have already met with in Euthymides' work and this would seem to be a laudatory inscription of the same order.

Purple is used for the inscriptions, wreaths, sash and cords of the chelydes; anatomical details in faint lines, as well as some of the lines in the drapery. The outline of the hair is incised throughout but not that of the beard.

Borders. Identically the same as those on P IV except that all are b.f. A 6 on inside of rim and two horns on either side of the junction of the rear handle and rim. R.f. palmette below rear handle (Fig. 22). Rays and purple stripes on base and foot. A 6 at the junction of side handles and body. Graffito on foot (Fig. 23) precisely similar to that on P IV.



FIG. 22

That the vase is by Phintias a comparison with P IV makes quite evident, the bearded heads and the figures leaning on their staffs being practically duplicates in both. Other characteristic features are the faint whiskers under the jaw, the eyes, collar bones with their small hooks, parallel lines on the sternum, knuckles, finger- and toe-



FIG. 23

nails, ankles, feet, folds and ends of drapery, dotted border of cloak, and pattern on the chair-cushion (as in P III). But aside from these details, the style in its larger sense is unmistakably that of Phintias.

The subject-matter of the main picture calls for little comment. One is reminded instinctively of the Douris kylix with the school-scene, in Berlin, (F. R. iii, pl. 136, pp. 87 ff.) but our hydria, which is certainly older, may claim to be one of the

earliest representations of such a scene — of that purely *genre* type which, as we see from P III and IV, were favorites of Phintias. The symposium on the shoulder, barring that the figures are female, is very much like that on P IV and here, as there, the game of kottabos is in progress.

The inscriptions, however, are the most significant feature. On the strength of the name of Euthymides occurring twice both Brunn and Klein have assigned the vase to that master. But the formula (correctly read by Furtwängler as *σοὶ τηρῶ δι' Εὐθυμίδη* (i.e. *λαράσσω*), is a clear dedication and nothing else and cannot possibly refer to the painter of the vessel: further, the addition of the same name to one of the figures in the main picture confirms this supposition.

Since, therefore, the vase is clearly to be assigned to the hand of Phintias and the dedication refers to some one else, it is absurd to suppose that any one other than the artist Euthymides can be meant. In an earlier chapter I called attention to this as a strong point in favor of the professional connection existing between Phintias and Euthymides.

The names of the figures are all more or less significant. Smikythos, as we have seen, was used by Euthymides on E V, but since it is hardly likely that the bearded teacher is the same individual as the youth on the hydria, the name may be regarded as complimentary.

The boy Tlenpolemos is not, of course, the "Lesser Master" of that name, though as Furtwängler remarks, he might be his son. Probably some Athenian youth of a family sufficiently wealthy and prominent to indulge their son in the best education possible is here intended. The seated youth cannot be the potter Euthymides who at this time was undoubtedly much older. This is merely another case of the arbitrary use of any name for any figure. We have the same thing again in the case of the name Demetrios.

The inscription along the l. h. border has already been commented on, and a discussion of the graffito on the base will be found on p. 107.

P 2. [Figs. 24 and 25]: HYDRIA, Munich 2422 (50). From Vulci(?).

F.R. ii, p. 70, figs. 30-32.

Hartwig, p. 194, vii.

Hackl, pp. 40, No. 422; 48, No. 557.



The form is practically identical with that of P 1 except that the separation of the body and shoulder is not quite so marked. The vase has been extensively restored but the drawing in F.R. gives the vase without restorations.

Main Picture. Revel. On the r. a bearded man seen from behind draped in a mantle over both shoulders, wearing an olive wreath in his hair and resting his l. armpit on a knobbed staff while his r. hand is placed on his hip. His legs are crossed. Dotted border on cloak. Facing him to r. a youth



FIG. 24

with a vine wreath in his hair and clad in a long mantle draped over the l. shoulder and leaving the r. shoulder bare, playing the double flutes. Suggestion of whiskers on his cheek. Behind him to l. a second youth with a mantle thrown over both shoulders leaving the front of the body bare, an olive wreath in his hair,

and in each hand the krotala. At the extreme l. of the group another bearded man with a cloak draped over both forearms, the torso and body being bare, holding in his r. a knobbed staff, and in his l. a deep kotyle. The back of his head and shoulders and most of the central parts of the bodies of the two youths have been restored. Senseless inscriptions in field.

Shoulder. Two silens and a doe. The one on the r. ithyphallic, seizes the animal by the l. hind foot; the one on the l. holds her by one horn. Below a volute krater. In the field senseless in-



FIG. 25

scriptions of which only ΚΑΥΟΣ can be deciphered. The silens are of the usual type, nude, bearded, and wearing olive wreaths. On the body of the doe, markings.

Purple is used for the inscriptions and wreaths. Outline of hair incised but not that of the beards. Anatomical details in fainter lines.

Borders. Precisely the same as those on P IV except that the side borders of the shoulder are A 9. Rays and purple stripes on foot. A 6 inside rim and at base of the side handles. The rear handle has a female head at its junction with the rim. Graffito on base identical with that of P IV and I (Fig. 26).



FIG. 26

As in the case of P I the hand of Phintias is very apparent on this hydria. The bearded heads, profiles, lines on the sternum, ankles, dotted border on cloak and the general scheme of composition are unmistakably his. The revel of the main picture presents little of interest.

That the shoulder picture is by the same hand seems to me doubtful. None of the details peculiar to Phintias are to be seen and it will not serve to assert that the artist drew the figures hastily and omitted them since the shoulder of P 1 is drawn with the same carefulness of detail as the main picture. The figures on the shoulder of P 2 are certainly not drawn carelessly and if the details are omitted it was probably not through oversight. In view of the strong similarity between the hands of the l. h. silen and those of the figures on E IV together with this absence of detail, I am inclined to think that the shoulder may possibly have been painted by Euthymides though I do not regard this as sufficiently established to include it among the vases assigned to him.

The graffito has already been commented on (v. p. 107). It is doubtful whether the absence of the l. leg of the youth with the krotala is to be explained by carelessness on the part of the painter (as was the case in E III) or whether it was raised and concealed behind the body of the flute-player. As the vase is broken at this point it is impossible to say.

P 3. [Pls. XXIX and XXX]: HYDRIA, Louvre G 41. From Etruria: h. m. 0.48. The vase is in poor condition and has been extensively restored, including the main and r. handles.



Pottier, *Cat.* iii, p. 910; *Album*, p. 143, pl. 92.

De Witte, *Descr.* 1837, No. 71.

Cat. étr. 73: *Res. étr.* 46: *Notice*, 1845, p. 16.

C.I.G. 7447.

A.Z. 1843, p. 401, n. 10.

Panofka, *Vasenbildner*, p. 204.

Klein, p. 196, 6: *LI.* p. 122, 1 (inscriptions incomplete).

Heydemann, *Pariser Antiken*, p. 47, No. 22 (false reading of the inscriptions). *Satyr u. Bakchennam.*, p. 26.

Hoppin, *Euthymides*, p. 17, II.

Wernicke, p. 52, n. 3.

Hackl, p. 40, No. 423.

Main picture. At the l. Hermes, bearded, to r. looking backwards. He wears a short chiton and cloak, petasos on his head and high boots with wings on his feet; in his r. he holds the kerykeion and raises his l. Beside him HEPMEΣ + A[IPE?].



LOUVRE G 41 (P 3)



LOUVRE G 41 (P 3)

Next to r. Dionysos, bearded, with a vine wreath in his hair and wearing a long Ionic chiton and mantle. In his r. he holds a vine branch with leaves, and a kantharos aloft in his l. Beside him ΔIONV[<O<] (retr.). Then Ariadne to r. but with head and torso turned back towards Dionysos, with a stephané and flower wreath in her hair and clad in an Ionic chiton and long cloak draped over her l. arm. Beside her ΔION[V]<O< (retr.) written by mistake for ΑΠΙΑΔΝΕ. Behind her to r. Poseidon with a laurel wreath on his head, wearing a long chiton and cloak, the trident in his r. and a small dolphin in his upraised l. In the field [Γ]Ο[<]ΕΙΦΟΝ]. Facing him Amphitrite clad like Ariadne, holding a purple flower in each hand.

Restorations. Hermes: face, shoulder, r. arm, l. hand, and lower legs. Dionysos; cheek, nose, and drapery. Ariadne: chin and drapery. Poseidon: both arms, large part of dolphin and part of drapery. Amphitrite: both arms, most of her head, drapery and the flower in her l.

Shoulder. Charioteer in the act of mounting a chariot drawn by four horses (two raising, two lowering their heads). He wears a Corinthian helmet, and is nude save for a short cloak wound around his waist. In his l. he holds the reins and in his r. the goad. In front of the horses a dog with his r. fore-paw raised. At the l. with his back to the chariot a warrior stooping to pick up his spear, carrying a shield in his l. (device cinquefoil(?)). At the r., with his back to the horses, a youthful archer, long-haired and nude save for a kidaris. He has his l. leg over his bow in the act of stringing it. Facing him a beardless warrior, nude except for a Corinthian helmet and greaves, a sword-belt and sword at his side, holding his spear in his r. and stooping to pick up his shield (device, crane or some sort of water-bird). In the field + ΑΡΕ< (retr.) + ΑΙΡΕ, <O>ΤΡΑΤO<, + ΑΙΡΕ, + ΑΙΡΕΤΟ ΕΥΘ[V]-ΜΙΔΕ< (the V upside down).

Restorations. L. h. warrior: helmet, sword, thighs, and part of shield device. Archer: head.

Borders. Main picture. Lower, A 4 (a): sides, B 1 (f): upper (forming lower border of shoulder) A 9. Shoulder, upper, A 6. Rays around base. — A 6 at base of handles and inside rim.

Palmette under main handle, badly restored. Cushion foot. On foot graffito similar to that of P IV (Fig. 27).

A peculiarity of the borders is that on the main picture there are five palmettes on the l. side and six on the r.

Purple is used for the inscriptions, wreaths, sword-belts, reins, leaves of vine branch, and flowers. Anatomical details and lines of the chitons in faint lines. Outline of hair of female figures incised, that of males incised on head and reserved on neck, with "Buckellöckchen".

Owing to the extensive restorations it is rather difficult to judge the style of the hydria correctly. In my earlier essay I assigned

it to Phintias and the attribution still seems to me correct though it cannot be regarded as absolutely certain. The execution is not very good and the style more archaic than

is the case with most of the vases signed by Phintias though it approaches that of P I except that there is no trace of incised lines for details. The following characteristics of Phintias are to be noted.

The hair is provided with "Buckellöckchen". The eyes show both forms and the nose of Ariadne has a square tip. The profiles are Phintian and the drapery has the faint, close lines on the chitons, like the maenad on P II.

The inscriptional evidence, however, seems to me conclusive. The dedication ΧΑΙΡΕΤΟ ΕΥΘΥΜΙΔΕΣ is virtually the same as that on P 1 and as stated above (p. 117) it is impossible to assume that the painter of the vase could have referred to himself, so that the possibility of Euthymides having been the artist (as stated by Pottier (*loc. cit.*) is eliminated. There can be no doubt whatsoever as to the correctness of the attribution of P 1 to Phintias and if the hydria be assigned to another painter (e. g. Smikros) it would have to be shown, aside from the style, that such an artist was in the habit of using such dedications. Further, the names of Chares and Sostratos both occur on P 4 and 6, and the former is as certainly by Phintias as is E III by Euthymides.

Lastly, the graffito is the same as that on P IV, P 1 and 2. Under ordinary circumstances it might be argued that the four

FIG. 27



were imported into Italy by the same dealer at the same time and would consequently be contemporaneous. But the hydria is obviously more archaic in style than the three others and can hardly have been painted at the same time. It is possible that it may have been the last of some old vases left on the dealer's hands and sold at a bargain, but that supposition is, of course, pure theory. In any case, the available evidence speaks more strongly for the authorship of Phintias than for any other painter and until more definite reasons can be advanced for attributing the hydria to another artist we may continue to regard it as a product of the Phintian factory.

P 4. [Pl. XXXI]: AMPHORA, Louvre G 42. (Beugnot¹ amphora). From Vulci: h. m. 0.60.



Pottier, *Cat.* iii, p. 912: *Album*, ii, p. 143.

De Witte, *Cat. Beugnot*, No. 4. *Ann. d. Inst.* 1845, p. 401.

Klein, p. 197, No. 2: *LI.* p. 122, No. 2 (attr. to Euthymides).

C.I.G. 7421. *El. Cér.* ii, 56 (obverse only).

Kretschmer, p. 197.

Jahn, *Arch. Aufs.* p. 128: *Munich Cat.* cxvii, note 850.

Panofka, *Allgem. Literaturzeit.* 1840, p. 226.

Overbeck, *KM.*, *Apollon*, p. 370; *Atlas*, pl. 23, 4 (A).

Gerhard, *Aus. Vas.* 22 = Reinach ii, p. 26 (side A is correctly given but the figures of B are reversed).

Wernicke, p. 53.

Jones, *J.H.S.* 1891, p. 370.

Hoppin, *Euthymides*, pp. 17 c, 19.

Pernice, *Jhb.* 1908, p. 99 (false conclusions as to the attitude of the akontist based on the wrong representation of the vase in the *Auserlesene Vasenbilder*).

F.R. ii, pp. 273-276, pl. 112 (Hauser).

A. Rape of Leto. In the center, Tityos, nude and bearded, wearing a flower wreath in his hair, seizes Leto around the waist with his l. arm, both his hands being tightly clasped together, and lifts her clear of the ground. She is clad in a long Ionic chiton and a cloak thrown over both shoulders. She wears a stephané and olive wreath in her hair and seizes the l. arm of Tityos with her l. hand while with her r. she raises the end of her

¹ The amphora was formerly in the possession of the Vicomte de Beugnot by whom it was sold to William Hope. It was acquired by the Louvre in 1866.

cloak as if to cover her face. On her feet are sandals the straps of which have, through an oversight, been omitted. At the l. Apollo, nude except for a mantle thrown over his l. upper arm, with a flower wreath in his hair, hastens to his mother's assistance, and seizes the r. elbow of Tityos with his r. while with his l. he grasps the l. arm of Leto. Over his shoulder, hanging up, his bow and a quiver ornamented with scales; its cover, with a pattern of volutes, hanging open. Behind him + ΑΙΠΕ: over his head ΚΑΙΠΕ. Between him and Tityos ΑΓΩΩΝ. At the r. of the picture Artemis to l. with a long Ionic chiton and cloak draped over her shoulders. She wears an olive wreath and stephané and carries a bow and arrow in her l. while raising her r. aloft in an attitude of disapproval. Between her and Leto ΑΥΕΤΟΥ< (retr.): above her r. + ΑΑΠΕ and behind her ΑΙΔΟΥ<.

B. Scene from the Palaistra. In the center two nude youths. The one on the l. faces to r. with an olive wreath in his hair, and holds a discus in his l. while raising his r. with the forefinger extended. Over his head <ΟΥ<ΤΡΑΤΟΥ<. The other youth is seen with his head in profile to l., his body full front, wearing a flower wreath in his hair and holding with both hands a javelin the ankyle of which has been omitted through an oversight. Between his legs + ΑΙΠΕ and between the two youths + ΑΠΕ< (retr.). At the r. stands an older athlete bearded and nude, to l. also wearing an olive wreath in his hair, holding a javelin in his l., his r. resting on his hip while he watches attentively the action of his neighbor. Over his shoulder ΚΑΥΟΥ< and behind him <ΟΥ<Ι[Α<]¹ (retr.). Between him and Chares ΔΕΜΟΥ<ΤΡΕΤΕ (last five letters retr.). At the extreme l. of the group a bearded man to r. with a flower wreath in his hair, draped in a long mantle thrown over his shoulder which leaves his r. shoulder and torso bare. In his r. he holds a stick with a button on the top, while his l. is wrapped in his cloak. In front of him <ΟΥ<ΤΙΝΟΥ<.

Purple is used for the inscriptions, wreaths, and the cord of Apollo's quiver. Anatomical details in faint lines. Whiskers on the cheeks of Apollo and the two youthful athletes of the reverse.

¹ The last two letters are uncertain.

The outline of the hair is incised in all the figures except in the case of Leto (where it is reserved) and Tityos. Incised dots in Apollo's krobylos.

Borders. The same on both sides. Lower, A 4 (a): sides, B 3 (a):¹ upper, B 1 (b).

The form and decoration of the vase is similar in all respects to that of the Euthymidean amphorae. B.f. palmettes below junction of handles and sides (Fig. 28).



FIG. 28

The Beugnot amphora stands in almost the same relation to the work of Phintias as does E III to that of Euthymides — by far the *chef d'œuvre* of the unsigned vases. Considering how unmistakably it bears every characteristic mark of Phintias' style it is curious that Pottier in the *Louvre Catalogue* should still cling to the theory that it is a work of Euthymides.² Twenty-five years ago

Stuart Jones assigned it correctly; an opinion which I followed in my earlier essay and since that time the same view has been elaborated by Hauser (F.R. loc. cit.).

Although it seems almost unnecessary, I shall indicate briefly the characteristic details which show its origin. The hair is arranged in "Buckellöckchen" and the noses are square with the nostrils too small. The ears are Phintian and the collar bones have the little hooks. The abdominal muscles have the rounded O form and the sternum is marked by the parallel lines. The form of the penis and pubes is that peculiar to Phintias and the thighs have the characteristic little depression between the muscles. The fingers hardly curl at all and like the toes are provided with nails while the knuckles are carefully defined. The ankles are distinctly in his manner, the soles of the feet have the usual little relief lines while the drapery with its faint lines on the chiton and three lines at the neck is absolutely Phintian. In fact there is not a solitary detail which is not his.

¹ Pottier's statement (*Album*, ii, p. 144) that the side borders of the reverse are b.f. palmettes, is incorrect.

² It is only fair to say that M. Pottier in conversation with me last year acknowledged its Phintian origin.

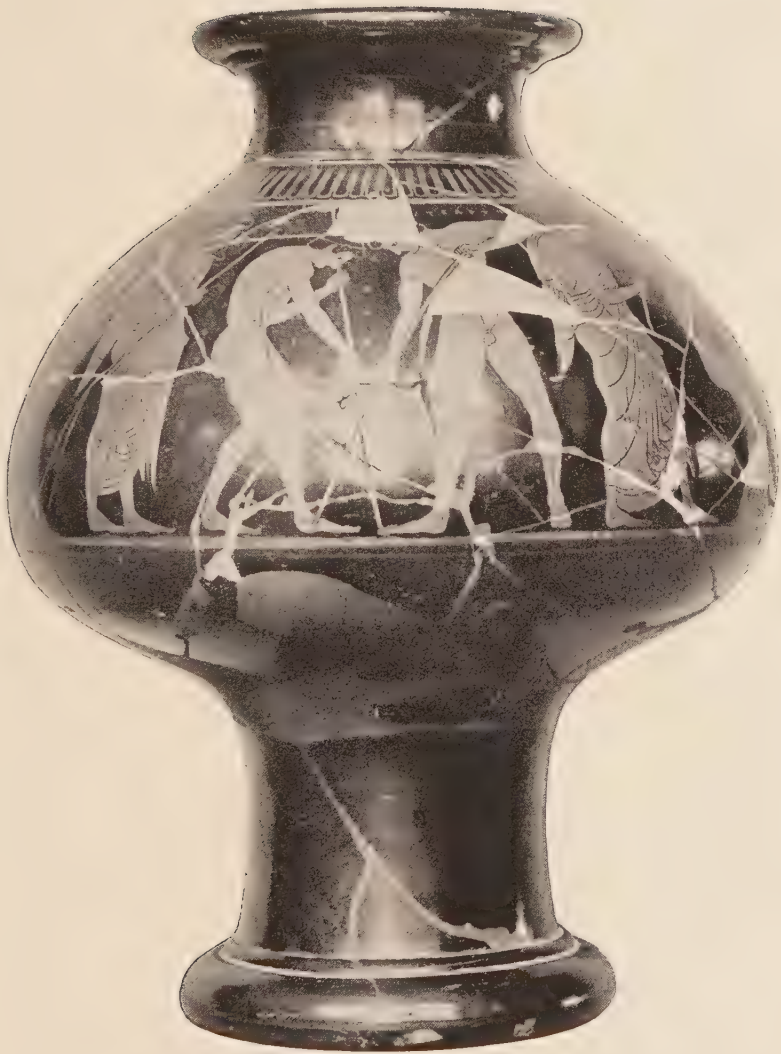
The general style is a good criterion since one has only to contrast this vase with E III to see how great is the difference between Phintias and Euthymides. Here we have extraordinary carefulness in detail but no life; Apollo grasps Leto's abductor in a most ladylike fashion and even Artemis, as Hauser remarks, in view of the peril that confronts her mother has nothing to ejaculate but "oh!"

On E III there is less detail but better foreshortening and more naturalism. Certainly the r. leg of Chares on P 4 is less skilfully drawn than the r. leg of Theseus on E III as the foot is joined to the ankle in an unnatural way. The only instance of carelessness, however, lies in the omission of Leto's sandal-straps and the ankyle of the javelin.

The inscriptions are somewhat troublesome and abound in the usual mistakes. Of the three $\chi\alpha\iota\rho\epsilon$ on the obverse only one is written correctly. Leto's name occurs in the genitive (not an unusual feature) but with the *lambda* duplicated, once in the Attic and once in the Ionic form. Only Apollo and Leto are designated by name.

The inscription behind Artemis is very problematical. Jahn (*Arch. Aufsätze*, 128) and Panofka (*Allg. Lit. Ztg.* 1840, p. 226) have advanced the theory that the genitive form $\text{'}\text{Αρτέμιδος}$ was intended, the other letters having disappeared — a natural and plausible suggestion were it not for the fact that the vase is intact at this point. Kretschmer (op. cit.) has endeavored to justify Αιδώς as an epithet of Artemis, an explanation which is unsatisfactory and lacks parallels. Either we must assume that a mistake occurred and the artist intended to write Artemis' name or take it as an expression of disapproval (cf. *Iliad*, 5, 787: 16, 422). Although I know of no similar case in vase inscriptions the latter seems to me the more natural assumption.

Of the five names on the reverse, four refer to the figures and the name Demonstratos being in the vocative must be connected with $\chi\alpha\iota\rho\epsilon$. Chares and Sostratos both occur on P 3 as well as on P 6. Sosias seems to be the only possible combination for the name of the Paidotribes. Sotinos occurs for the first time.



BOSTON 01.8019 (P 6)



P 5. [Pl. VIII]: OBERSE OF AMPHORA, British Museum E 255
= E 2. (For description and literature v. p. 48).

In chapter IV the reverse of this amphora was discussed at length and there attributed to Euthymides while the obverse was given to Phintias. The build of the figures, the use of "Buckel-löckchen", profiles, anatomical development, finger-nails, shape of penis, ankles, and drapery are all in the manner of Phintias and not of Euthymides, while all these details are treated in an entirely different fashion on the reverse. The composition drawings (Pls. XLV, XLVII) show that the figure of Herakles¹ is practically a duplicate of the similar figure on P II (barring the beard) while the chiton of Artemis with its excessive amount of faint lines is almost the same as that of the maenad Kisiné on the same vase.

Three of the figures are identified by inscriptions (that of Herakles obviously needed none) which present no difficulty. The letters in the formula $\Delta E + IO \leq \Gamma \Lambda \vee O \leq$ ("the cast is propitious") are perfectly clear but the formula is new and does not, to my knowledge, occur on any other vase. We must either adopt this reading or else assume that $\Delta E + IO \leq \kappa \Lambda \vee O \leq$ was intended, and the Γ written in error for κ , which is unsatisfactory as there is no instance of Dexios as a proper name. The inscriptions on the reverse are entirely senseless.

P 6. [Pls. XXXII and XXXIII]: PSYKTER (Bourguignon),
Boston Museum of Fine Arts 01.8019. From Orvieto: h. m.
0.342.

Ann. Rep. Mus. F. A. 1901, p. 33, n. 9.

Hauser, *Jhb.* 1895, pp. 108-113.

Ant. Denk. ii, pl. 20.

Hartwig, *Jhb.* 1892, p. 157, note 6.

Klein, *LI.*, p. 123, No. 4.

F.R. ii, p. 274, Note 1, b.

The form is that common to the class except that it has no handles and a flatter curve to the belly than the Turin and British

¹ Somewhat akin to the figure of Herakles (though not by the same hand) are the figures on the Vatican amphora, (Gerhard, *Aus. Vas.* 126 = Reinach ii, p. 68) and a kalyx krater in the Brit. Mus., E 458 (*Mon. d. Inst.* ii, pl. 25 = Reinach i, p. 97).


Museum psykters. Numerous fragments are missing. The drawing in the *Ant. Denk.* gives the vase without the restorations but not very accurately. There is no separation of the figures by palmettes as is the case in the two psykters by Euthymides.

A bearded Paidotribes to r. wearing a laurel wreath in his hair, and clad in a long cloak which leaves the r. arm and breast bare, holds in his r. a long stick forked at the ends while his l. is wrapped in his mantle. In front of him his name ΣΙΜΟΝ, and along his leg ΕΟΓΓΟΚΙ. At the r. a nude ephebos with a victor's crown stooping to r. and holding a javelin with both hands. Beside him ΦΙΒΟΝ. Facing him another nude ephebos (most of his head missing) preparing to throw a javelin which he holds by the amentum in his r. while touching the point with his l. Over his l. arm ΕΤΕΑΡ + ΟΣ. Next, to r. another instructor clad similarly to Simon, but beardless, in the same attitude holding a curved stick in his r. with which he seemingly threatens the next figure. Beside him ΓΤΟΙΟΔΟΡΟΣ. Then come two nude epheboi each wearing a victor's crown. The first crouches to r. and holds a javelin in each hand. Along the javelin ΣΟΤΡΑΤΟΣ. His fellow facing to l. is in the act of hurling the javelin which he holds by the amentum in his outstretched r. while presumably testing the point with his l. (the central part of his body is missing). Over his l. shoulder ΕΚΡΑΤΕΣ; along his l. side ΕΥΙΟΙΑΣ (retr.).

Although no separation exists in the two sides the two bearded instructors practically divide the subject into two groups of six figures each, an arrangement which has been followed in the plate in the *Ant. Denk.* Continuing we have the bearded instructor ΕΥΔΕΜΟΣ wreathed, bearded, and clad like his fellows striding forward with bent head to r. holding his staff aloft in his l., and his r. with extended forefinger raised as if to warn the two wrestlers. Both are nude and wear no wreaths. One, ΣΟΣΠΑΤΟΣ has seized his opponent ΕΡΙΨΥΚ[ΟΣ] firmly by the waist; the latter stretches out both hands palms together like a diver. They are watched by a fourth bearded instructor (as only his head and shoulders are preserved we can only assume that he was clad like the others) whose name is wanting.

Last comes a group of two javelin-throwers, both nude, and wearing victor's crowns, who stand entirely detached from the other figures. The one on the l. (only the body from his waist up and his r. foot preserved) holds the javelin by the point in his l. and stretches out his r. Only five letters of his name + Σ ENO can be read with certainty. His companion Φ AVVO[Σ] faces him to l. holding the javelin easily in one hand while raising his r. as if to give advice.

Purple is used for the inscriptions, wreaths, and amenta of the javelins. Anatomical details in faint lines. Outline of hair is incised though unequally as the figures from Xenon to Etearchos have the incision carried from the nape of the neck to the forehead, while in the others the line is not incised the whole way. It would seem, as remarked by Hauser, that one side was intended to be the front and was consequently finished more carefully than the other.

 The frieze is framed above and below by a broad reserved stripe, above the upper stripe A 6 and three purple stripes on the neck. On belly and foot two more purple stripes. Graffito on foot (Fig. 29).¹

That the psykter, as asserted by Hauser, is by Phintias, seems to me certain. A brief comparison with P IV and 4 will show how marked are all the Phintian characteristics. The heads, profiles, anatomical details, use of finger-nails, ankles, drapery, etc. are all distinctly in his style. But the vase represents an advance in the treatment of his material and the technique has materially improved. If the figure of Etearchos be contrasted with his fellow on P 4 it can easily be seen how infinitely more successful is the foreshortening of the l. leg. No longer do we have the over-elaborate detail which has been so marked in all his work, but a broader handling and freer treatment. The heads are no longer all alike, and that of Sostratos who holds the two spears, with its tightly closed mouth is individual enough to be a portrait, while the head of Philon possesses the same charm as the youth on P III. The foreshortening is everywhere successful and it must be

¹ The graffito is not given by Hackl. Both signs, however, occur in class xxxii of his catalogue on p. 33, 251-288.

admitted that the psykter surpasses anything in Euthymides' work.

Another advance lies in the grouping of the figures. First the lack of any separation of the groups shows a later stage of the vase-painter's art. If the composition be analyzed it will be seen that there is an instructor to each pair of athletes. As the effect of four groups of three figures each might have been monotonous, variety has been secured by having the group of wrestlers watched by the two instructors and leaving the two akontists to themselves — making the whole effect more pleasing and in no way causing any asymmetry.

Of the names,¹ that of Sostratos occurs twice (each time misspelled) and has already been met with on P 3 and 4. Ekrates is, of course, written by mistake for Eukrates. The name of Phayllos was used by Euthymides (E IV) and from the fact that Eleemos is the name of one of the komasts on E I, Hauser is inclined to think that possibly the same name may have been intended for Eudemos. Though there is nothing to forbid it, Epilykos² can hardly have been the artist of that name and the designation is merely applied like any of the others to distinguish one of the athletes. Xeno- was probably some such combination as Xenokles. For Philon and Smikythos *v. p.* 30. Simon, Etearchos, Eukrates, and Ptoiodoros occur for the first time.

P 7. [Pl. XXXIV]: STAMNOS, Leipzig. (Fragments.) From Naples: h. (estimated) m. 0.35.

Hauser, *Jhb.* 1896, p. 184, figs. 26 A and B.

Jones, *J.H.S.* 1891, pp. 368 ff. pls. 22 and 23.

Hartwig, p. 190, 1.

¹ It may be remarked that the application of the names to the various figures is by no means certain. Out of thirteen inscriptions, two, ΕΥΘΥΙΑΣ and ΕΟΓΓΡΟΚΙ, are absolutely senseless and cannot be twisted into names or a signature. The names of the first six figures would seem quite clear but of the next six it is uncertain whether Eudemos belongs to the instructor or to one of the wrestlers. Most probably the name of the trainer whose body is missing has been lost as well and the names are to be assigned as in the above description.

² Those who agree with Buschor *Jhb.* 1915, pp. 36-40 in refusing to recognize the existence of the artist Epilykos will undoubtedly consider this as a contemporary use of the καλός name used by Skythes.



LEIPZIG (P 7)

A. Peleus and Thetis. The scene is very fragmentary but as traces of a panther are to be seen on a fragment with the arm and breast of Peleus the identification of the figures is probably correct. Also another fragment has VE. On either side of the central figures a nymph in flight. Near the upper border NTIA.

B. Athletic Scene. Javelin-thrower, discobolus and flute-player wearing a wreath and a long mantle.

Both groups are separated by an elaborate series of r.f. palmettes. Below A 3 (a), above B 1 (b). Above that, A 6. Purple is used for the inscriptions and wreath. Anatomical details in faint lines. Outline of hair incised.

In view of the extremely fragmentary condition of the vase its attribution is a matter of some difficulty. As already noted, the figures of the javelin-thrower and the flute-player are almost identical with the figures on E 9, while the javelin-thrower also finds his parallel on K 4. Judging by the anatomical details and the profile of the discobolus, Jones and Hauser would seem to be right in attributing the vase to Phintias. The drapery is certainly in his style.

The restoration of the inscription to [Φι]ντία[s] offers some difficulty. It would serve equally well to read it as [Ἀ]ντία[s] and cite the Dresden kalpis with its similar figures and name as a parallel. But both restorations are unsatisfactory since there seems no space for the verb and none at all for a final *sigma*. Moreover, if Antias were the name we should have expected to find it on the reverse as the name of one of the athletes. As the figure of Peleus is presumably identified by an inscription the more natural explanation would be to regard it as the name or part of the name of the r. h. figure on the obverse as the fragment can only belong to that side. Unfortunately I can find no combination to fit which could possibly belong to any nymph or nereid who as a companion of Thetis might reasonably be looked for in the group. As we frequently see a letter omitted in inscriptions, especially in vases in Phintias' style the name may originally have been Ἀντεία or Ἀνταία (cf. Roscher's *Lex.* i, p. 364) and the fact that this name does not occur elsewhere is not necessarily an argument against it.

P 8. [Fig. 30]: KALYX-KRATER, Petrograd (1275). From Caere.
Only a small part of the vase is old.

Cat. (Stephani) No. 1275.

Mon. d. Inst. vi-vii, pl. 34 = Reinach i, p. 152.

Michaelis, *Ann. d. Inst.* 1859, pp. 267 ff.

Petersen, *A. Z.* 1879, p. 9 (restorations noted).

Hartwig, p. 190, note 1 (considers the krater more allied in style to Euthymides).

Loewy, *Arch. Epig. Mitt. aus. Oester.* iv, p. 220.

Jones, *J.H.S.* 1891, p. 372.

Hoppin, *Euthymides*, pp. 17 d, 19.

Waldhauer, *Arch. Anz.* 1912, pp. 104-110, figs. 1-3.

A. A youth, nude, except for a cloak looped around his waist, with a flower wreath in his hair, bending forward to r. and probably supporting a fallen figure. Beside him ΘΕΣΕΥΣ ΚΑΛΟΣ. Only his head, torso, both upper arms and r. upper leg are preserved. In front of him the branches of a tree and behind him another tree on which a sword in its scabbard is hanging. At the extreme r. traces of a third tree.

B. Youthful warrior to l., head to r., nude except for a mantle draped over his shoulder. He wears a Corinthian helmet and carries a spear in his r. and a shield (seen from inside) in his l. His legs from below the r. knee and the l. hip are missing. Facing him a bearded warrior (only head, part of shield and spear-head preserved) wearing a Corinthian helmet and holding some object on his shoulder with his r. Beside the young warrior ΓΑΤΡΟΚΛΟΣ, beside the other ΔΙΩΕΔΕ[Σ] (cf. Waldhauer, loc. cit. p. 107, note 2). At the extreme r. traces of a spear-head and thyrsos projecting into the upper border and a rock on which the hand of a figure is laid. Part of the arm and the front hair of this figure is preserved. Beside the rock [ΔΙΟΝ]ΥΣΟΣ.

Purple is used for the inscriptions and sword-belt. Hair outline partly reserved and partly incised, with "Buckellöckchen" in front. Anatomical details on the figure of Theseus in relief lines, in the warrior on reverse in faint lines.

Palmette scrolls (the number is uncertain) over each handle separating the two sides. Encircling the vessel below the rim, A 11 (b).

Waldhauer remarks, what is at once apparent, that there is a great difference between the two sides, stylistically as well as technically.

Jones has already assigned the vase to Phintias and as far as the obverse with the figure of Theseus is concerned a comparison with the figures of Herakles on P II and Apollo on P 4 would



FIG. 30

seem to make this fairly certain. Not enough of the reverse is left to decide whether it was painted by the same artist as the obverse or by some one else. I have not been able to examine the vase personally and shall content myself with attributing only the obverse to Phintias.

P 9. [Fig. 31]: FRAGMENT, Rome, Villa Giulia. Inv. No. 22643. From some large vase, perhaps a stamnos. Found at Campagnano.

Della Seta, *Mon. Ant. Linc.* 23 (1913) p. 282, No. 7; 285, fig. 4.

Head and shoulder of a bearded man to l. wearing a laurel wreath. In the field A. Traces of a kymation above. The frag-



FIG. 31

ment has suffered abrasions especially at the end of the nose of the figure which did not originally have such a fox-like expression.

The head has a certain resemblance to that of the trainer on E II as well as to the r. h. figure on P I, so that it is difficult to decide whether it should be assigned to Euthymides or Phintias. On account of the shape of the ear, the character of the incised outline of the hair, and the pupil of the eye being set nearer the center than is the case in the Euthymidean eye, I regard the claims of Phintias as the stronger. Beazley, again, attributes the fragment to Oltos.

CHAPTER VI

HYPISIS

THE artist Hypsis is known to us only by two vases¹; one signed in the usual way with ἔγραψεν, the other with the name alone. Our reasons for assigning him a place in the company of Euthymides are that not only is his work remarkably like that of Euthymides in point of style, but it is also conceived in very much the same spirit, albeit the manner is slightly more archaic and stilted. As Furtwängler has remarked, he is one of those numerous personalities among the Athenian vase-painters who appear and then disappear leaving but few traces behind. However, certain individual touches in the work he has signed have made it possible to identify at least one unsigned vase, and I have little doubt that a systematic search among the various museums will reveal other examples which may safely be attributed to his hand.

H I. [Pl. XXXV]: HYDRIA in Munich (Jahn 4). From Vulci.

Gerhard, *Aus. Vas.* 103 = Reinach ii, p. 57.

Brunn, *K.G.* ii, p. 701.

Meier, P.J., *A. Z.* 1884, p. 252.

Klein, p. 198.

F.R. ii, pp. 112-116, pl. 82.

Hackl, p. 40, xlvii, a 420: 49, lxix, 564.

Walters, i, p. 429.

Hartwig, p. 81, note 1.

Main Picture. Amazons arming. In the center an Amazon to r. clad in a short Ionic chiton with kolpos, an Attic helmet with a tall crest on her head, and greaves on her legs. In her

¹ The b.f. hydria in the Palais d'Ariana in Geneva, which is a duplicate of the signed hydria in Munich, and bears Hypsis' signature, is a modern forgery, presented by King Ludwig I of Bavaria to the celebrated Lola Montez and bought from her estate by Revillod. Fortunately for the Munich collection the fair dancer's taste lay in other directions and the forgery was not discovered at the time: v. F. R. ii, p. 116, note 6.

r. she holds a long tuba on which she is blowing, and in her l. a spear while a sword in its scabbard is attached by a belt on her l. side. Beside her ANTIOΓEA and over her l. shoulder XEVXE. At her r., looking back at her, a second Amazon similarly clad holds her sword in its scabbard in her r. while her l. supports her shield, seen from the back, against which rests her spear. Beside her HVΦOΓVVE. Along the r. border the signature HVΦΣΙΣ ΕΛΡΑΦΣΕΝ. On the l. a third Amazon to r., clad like the others but without greaves and bareheaded. In her r. she holds her helmet (Attic) and in her l. her spear. Her shield seen in profile (device, ivy wreath) rests against her l. thigh. She wears a sword in scabbard fastened to a belt on her left side and a fillet in her hair. Behind her her name, ΑΝΔΡΟΜΑ + Ε the first five letters retrograde, the last four in the usual fashion.

Shoulder. On the r. a bearded man, clad in a long garment without sleeves, in the act of stepping into a chariot drawn by four horses, the fourth horse, except for his legs, entirely concealed by the third. The man holds a goad in his r. and the reins in his l. Over the horses ΚΑΥΟΣ and in front of them ΧΑΙΠΕ. Behind him, two nude youths,¹ each on a horse, with whips in their r. hands; the youth on the rear horse extending his r. hand. Under his horse's tail ΣΙΜΟΣ, and in front of the first horse a doubtful inscription which Furtwängler is probably right in reading ΗΕΠΙΟΣ.

Purple is used for the inscriptions, sword belts (dots on scabbard in white) and fillet. No anatomical details. Faint lines used on the chitons.

The form is that of P IV with the shoulder and body sharply separated, and has the usual decoration. Plain cushion foot with graffito (v. Fig. 32) similar to that of P IV.

¹ Hartwig (*MS.* p. 81, note 1) attributes to Hypsis a kylix in the Museo Tarquiniense, Corneto, which has on the interior a young horseman, and a race of fifteen young riders on the exterior, with the inscription ΠΕΔΙΕΥΣ ΚΑΥΟΣ (v. Klein, *LI.* p. 70, No. 3) on the strength of the similarity between them and the young horsemen on the shoulder of H I. As I have not seen the Corneto vase nor any photograph of it, I am unable to make any comment as to the correctness of the attribution.



MUNICH (H I)

Borders. Main picture, lower and sides the same, B 3 (a): upper, A 8 (a) (which forms the lower border for the shoulder picture). Shoulder, sides, A 9: upper, A 6 which is also used at the base of the side handles. The helmet and spear project into the upper border, and the shield into the r. h. border.



FIG. 32

There is little in the composition or in the working out of the details that needs comment. The drawing is very careful and fine, though as in some of Euthymides' vases, the inscriptions have been carelessly done, not only in the forms of the names, but in their execution.

For Hyphopyle, Jahn has proposed to read $\Psi\psi\iota\pi\acute{o}\lambda\eta$, a suggestion which seems to me good, though there is no known record of such a name applied to an Amazon. Both of the other figures bear names already used for Amazons and one of these names, Antiopea, is used by Euthymides (E III, 4). An error occurs in the drawing of the central Amazon who has a left hand on the r. wrist.¹

For instances of the use of the Tyrrhenian trumpet, cf. Hartwig, loc. cit. p. 276, note 1, who fails to distinguish, however, between the trumpet held down and those extended in the air.

The graffito is significant as it is practically identical or at least very similar with those on the bases of P IV, 1, 2, and 3 (v. p. 107). As we have seen, this was the mark of the dealer and the conclusion is thus justified that the Hypsis hydria was imported into Italy by the same dealer who imported the Phintias hydriae. It may be remarked that while the presence of the graffito is not necessarily proof that H I and the four Phintias hydriae came from the same workshop (the dealer might perfectly well have made a choice from several of the Athenian workshops) it is certainly curious that vases as closely allied in style as are these five should be provided with the marks of the same dealer, and makes it by no means impossible that Hypsis should have been one of the painters in Phintias' atelier.

¹ As was pointed out before (p. 84), Euthymides has been guilty of the same error in the Leipzig kylix (E 15).

H II. [Pl. XXXVI]: HYDRIA (kalpis) in Rome, Torlonia Collection. From Vulci: h. m. 0.43. Shoulder picture only.

Ant. Denk. ii, pl. 8 (described there by Hartwig).

Helbig, *Bull. d. Inst.* 1883, p. 166.

Klein, p. 197.

Kretschmer, p. 199, note 1.

F.R. ii, pp. 114-116, fig. 28.

Walters, I, p. 429, note 5.

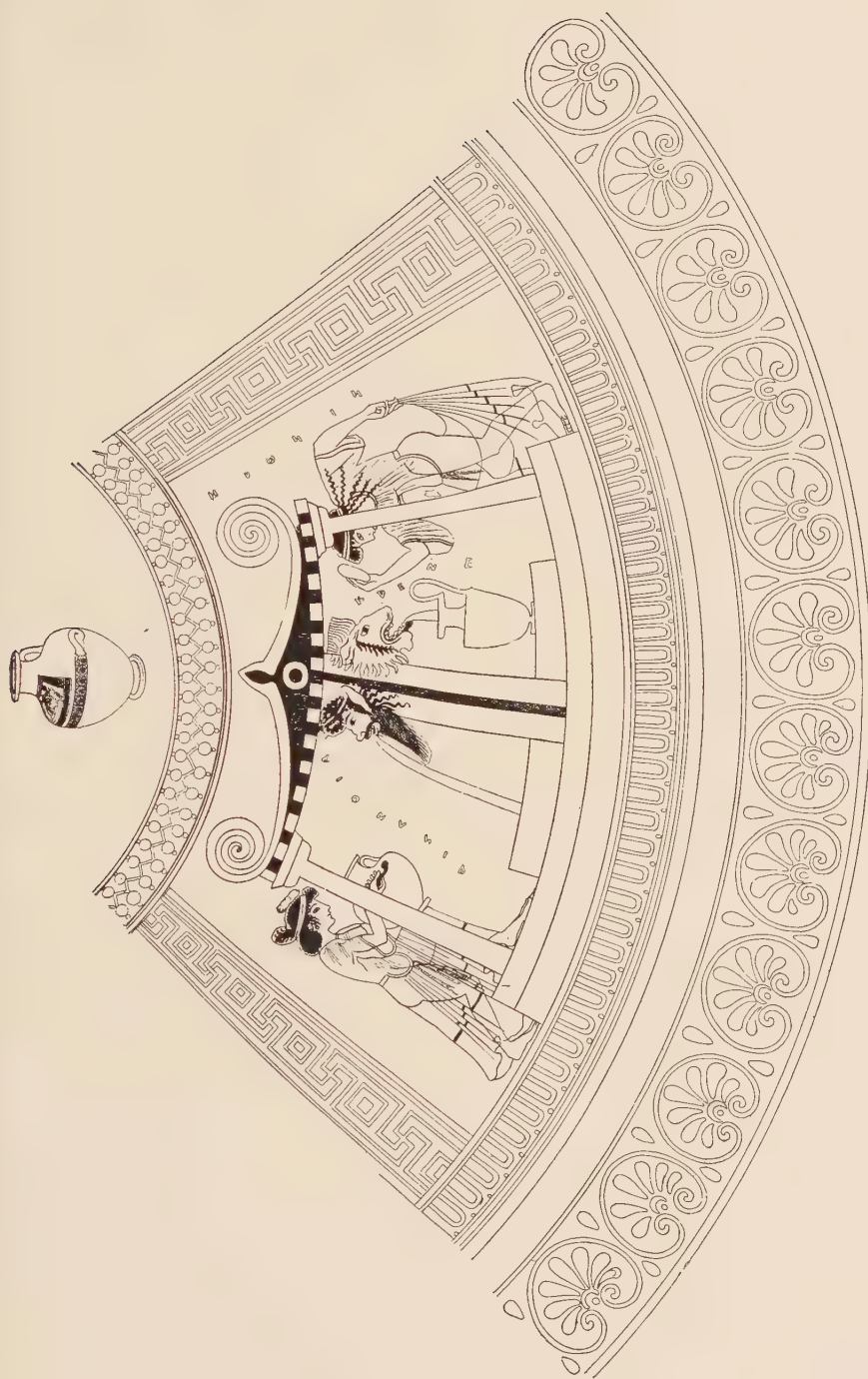
Buschor, p. 152, fig. 108.

In the center a building with two Doric columns enclosing a fountain with two jets, that on the r. in the form of a lion's head, the other a head of a silen. Over the columns a pediment roof with a toothed cornice and two spirals on the corners. The building rests on two steps and a third is under the jets. Under the r. h. jet is a hydria of the older form into which the water is flowing, and beside it KΠENE. Entering the fountain is a maiden to l., clad in an Ionic chiton and himation, with a fillet in her hair, holding the edge of her skirt with her l. and adjusting the cushion on her head with her r. Along the r. border the name ΗΥΦΞΙΞ. On the opposite side another maiden enters similarly clad, with the cushion still on her head, a fillet in her hair, holding in both her hands a hydria of the later shape. She is just about to place the vessel below the l. h. jet from which the water is running. Inside the house along the jet ΔΙΟΝΥΞΙΑ.

Along the belly of the vase B 1 (b): lower border of picture A 7: at sides, A 8 (d): above, A 9.

As far as can be seen from the Plate in the *Ant. Denk.* (I have not examined the original) the drawing is careful and good. The hair of the l. h. maiden is done in similar fashion to that of Andromache on H I. The legs of both figures show through the drapery. Outline of hair reserved. In spite of the later shape of the hydria the whole scene is conceived in the spirit of the b.f. style.

The chief interest centers in the inscriptions. The signature is without the verb to be sure, but in view of the similarity of style there can be little doubt that we have a definite signature of the artist, the verb being omitted as sometimes occurs. Hartwig (loc. cit.) has attempted to show that the name refers to one of



TORLONIA COLLECTION, ROME (H II)

the maidens and *Διονυσία* to the other. While this is possible it is very doubtful indeed. Infinitely more probable is it that *Διονυσία* goes with *κρήνη* and *Ψυς* is the artist's signature. In that case we may, as Furtwängler has suggested, see here an attempt on the part of the artist to represent the Enneakrunos excavated by Dörpfeld, the identification of which is now, I believe, generally accepted by scholars.

THE INSCRIPTIONAL EVIDENCE. We have seen that in the two signatures only one has the complete formula and the other lacks the verb. Although this is not the usual method we have evidence in the case of two vases signed by Psiax that the verb was omitted and since in the Torlonia hydria the name Dionysia is applied more probably to the fountain and not to one of the maidens it is improbable that one of the figures should have a name and not the other; therefore we are justified in regarding Hypsis as the masculine and not the feminine form. Barring the use of some senseless inscriptions on the Munich hydria, a common enough feature in vases of the period as we have already seen, there is little that calls for any comment. It may be mentioned that the form of the letters of the inscriptions is identically the same on both vases.

THE USE OF THE *καλός* NAME. The names on the Torlonia hydria need not be considered in this connection. On H I occur the names of Antiopea (used by Euthymides) and Andromache, both names applied to Amazons; the third, whether we read Hyphopyle or Hypsipyle is new. *χευχε*, is of course, a senseless inscription. On the shoulder the two names Simos and Herios(?) obviously refer to the youths on horseback and *καλός* and *χαίρε* are applied to them, so that we might consider *χαίρε Ἡριος* used in the same way as *χαίρε Θεσεύς* on E III, B.

HIS CONNECTION WITH EUTHYMIDES. Since we have no internal inscriptional evidence to throw any light on the activity of Hypsis our assumption of his possessing any connection with Euthymides must be based on certain stylistic resemblances and the fact that both use the same name Antiopea although that name is employed purely to designate a figure and in no sense as a *καλός* name. In particular such similarities of style narrow

down to a treatment of drapery and a use of the same decorative patterns, though the general features are singularly alike in both artists, the work of Hypsis being slightly more archaic and formal. Whether we are justified, in view of these facts, in regarding Hypsis as an actual member of the same atelier as Euthymides or Phintias is distinctly problematical. But after eliminating certain conventional characteristics which are peculiar to all the artists at this time it is clear that two distinct groups are to be recognized — the painters who are allied in style to Euphronios and those who work more in the manner of Euthymides. It is to the latter class that Hypsis belongs and in view of the striking similarity between his work and that of Euthymides, I am inclined to think that he may actually have been associated with him in his workshop.

STYLE. It is unfortunate that we have not more comprehensive material on which to base our conclusions as to the characteristics of the style of Hypsis. The Plate of the Torlonia hydria is not very satisfactory so we are forced to depend almost entirely on the Munich hydria. Of that, however, we possess a perfect drawing in which all the artist's idiosyncracies stand out very clearly. We shall follow the same method that we have heretofore pursued in our analysis of the work of Euthymides and Phintias.

1. HAIR. The hair is treated as a solid mass without any incised lines, with frizzed hair over the forehead, ringlets over the shoulders. When a fillet is worn the back hair is separated into two clubs with a projection in front. Euthymides treats the hair on his figures in a slightly similar fashion.

2. EYEBROWS. The eyebrows are represented as in Euthymides' work.

3. EYES. The eyes are either a dot or a dot in a circle and almond-shaped. Hypsis, however, places the pupil more directly in the center of the eye than do the others.

4. NOSE. The noses are like those of Euthymides' figures, with the usual employment of faint or relief lines to mark the separation of both cheeks and nostrils.

5. MOUTH. The mouths are like those of Euthymides with an indication of the lips in faint lines.

6. CHIN. The chins are slightly inclined to fullness with a suspicion of a double chin.

7. EARS. The ears constitute one of Hypsis' most salient peculiarities, the lobe ending in two projections. No other artist, as far as I know, treats ears in this way.¹

8. BEARD. We have only two beards (that of the charioteer on H I and the silen head on H II); they differ in no way from the usual manner in which beards are represented in this period.

9. NECK. The necks are rather inclined to thinness.

10. ANATOMY. As the only nude figures are those of the two youths on the shoulder of the Munich hydria, very sketchily drawn, we can hazard no conclusions as to the way Hypsis treats the anatomy of his figures. The manner in which the breast of Hyphopyle is drawn, ending in a sharp point, is individual.

11. ARMS. The arms are rather heavy with the elbow sharply emphasized; no trace of finger-nails.

12. LEGS. The legs are heavy with the thigh out of proportion to the lower leg. The knee, even under the greaves, is sharply defined with one or two projections. Greaves have a pattern like those of Hector on E I, A. The ankles are marked by a double faint line.

13. FEET. The feet are too long and rather sketchy. No trace of toe-nails.

14. DRAPERY. As in Euthymides' work, faint lines close together are used to indicate thin material in the drapery. An individual touch lies in the manner in which the borders of the chitons are treated, being much rounder than in the drapery of either Euthymides or Phintias, practically all the lines being curved.

15. WREATHS. There are no wreaths, and only the usual fillets on the heads of the maidens on H II and the l. h. Amazon on H I.

16. BORDERS. No new borders are used, and all can be duplicated in the work of both Phintias and Euthymides. In H I we

¹ The ear used by the Troilos Master on the Brit. Mus. hydria E 175 (v. Beazley, *J. H. S.* 1912, p. 171, no. 2, pl. iii) resembles the Hypsis ear slightly.

have the peculiarity of the use of the same motive for the lower and side borders, a palmette chain similar to that on E III B, but carelessly done, since we sometimes have five, sometimes seven leaves. The key pattern and zig-zag chain are like those of E V and the tongue pattern like that on E IV. The Torlonia hydria uses a similar meander to that of E V.

The outlines of the body show through the drapery. Helmets and spear project into the upper border. To detect any particular individuality in the treatment of the horses is extremely difficult considering the fact that all horses during this period of the r.f. style are represented in a most conventional fashion. These horses of Hypsis differ, however, from those of (Ones)imos, for example (who seems to have been the most notable horse-painter at this time) in not having a perfectly straight head and in the little bulge over the eye. Like all Greek horses in the art of this time, they are badly proportioned, but their careful drawing shows that the artist was fond of the animal and it must be admitted that the result is fairly good. The chariot is of the usual shape.

ATTRIBUTED VASES

H 1. [Pl. XXXVII]: AMPHORA, British Museum E 253. From Vulci: h. m. 0.638. Old number 790. Belongs to the same class as the three amphorae 254-256 already assigned to Euthymides and has the same shape, handles, and external decoration. The description is here taken in part from the British Museum *Cat.* vol. iii.

Amati, *Osservaz.* p. 22.

Campanari, *Att. d. Pont. Accad. Rom.* vii, p. 88.

Gerhard, *Rapp. Volc.* no. 716.

Creuzer, *Ein Alt. Athen. Gefäss*, p. 15.

Raoul-Rochette, *Lettre à M. Schorn*, p. 9.

Brunn, *K.G.* ii, p. 790.

Wieseler, in *Gött. Gel. Anz.* 1871, p. 985.

Heydemann, *Satyr u. Bakchennam.*, pp. 27, 35.

Corey, *Amaz. Ant. Fig.*, p. 91.

Klein, *Ann. d. Inst.* 1881, p. 81.

Hartwig, p. 168.

C.I.G. 8227.

Charlotte Fränkl, *Satyr u. Bakchennam. auf Vasenbildern*, Halle, 1912, p. 34, pl. ii (for obverse).



BRITISH MUSEUM E 253 (H 1)

A. Dionysos, Silen and Maenad. In the center Dionysos, with long wedge-shaped beard, long hair wreathed with ivy; long-sleeved chiton and mantle over his shoulders decorated with dotted crosses, and a border round the neck of the billet pattern, moves to r. holding a kantharos in his r. and a long, branching vine with grapes, spreading over the design, in his l. over his shoulder; before him his name ΔΙΟΝΥΣΟ[Σ]. He is followed by a silen inscribed ΒΡΙΑ + ΟΣ (retr.) who with open mouth raises his l. hand to pluck a grape from a bunch which he draws towards him with the palm of this hand. On the r. a maenad, inscribed with the name ΕΡΟΦΥΩΙΣ (the two final letters were formerly buried under plaster restoration) dances towards Dionysos, holding forward in her r. a snake which darts its tongue vertically upwards: in her l. she holds butt upwards a thyrsos: she has long hair, earrings, and a long chiton with studded sleeves, girt at the waist with a kolpos falling in front: both she and the silen wear ivy wreaths.

B. Warrior and Amazon. A youthful warrior with Corinthian helmet tilted back, cloak, short chiton and greaves, with spear and shield (device, a lion couchant, with tongue protruding, to l. in silhouette, with mane indicated by purple strokes, and eye incised on a black line), moves to l. holding with his r. by the rein, his horse, which chafes at the bit, turning its head *en face*: above him, his name ΗΙΠΠΑΙ + ΜΟΣ. On the l. an Amazon stands to r. holding in her l. a bow, in her r. a battle-axe(?) butt foremost (the head of the axe is wanting): she wears a kidaris wreathed, and a dress of unusual form, the upper part being like the jerkin of the Scythian dress with long tight-fitting sleeves edged with dots, the lower part and left edge like the ordinary chiton girt at the waist: it is made of skin indicated by the eyemarks spread over it. She has greaves and a large quiver and bow-case hanging at her side by a crossbelt. Beside her, her name ΣΕΡΑΛΛΕ.

Purple is used for the outline of the beard of Dionysos to separate it from the cheek and chin, vine, ivy, inscriptions, bow, spear, and mane of lion. The grapes and the hair over the forehead of the figures on A are indicated in raised black dots: their

hair, stalks and outline of grapes, tongue of serpent, eye of lion, and bowstring are incised. Faint lines are used for the details of the drapery, nostril, hair on cheek, and moustache of Hippaechmos and the crest of the horse. Finger-nails of Dionysos and Hippaechmos indicated by dots.

Borders. Obverse. Lower, A 4 (*c*): sides, A 9: upper, B 1 (*b*). The same on the reverse except that the lower is A 3 (*b*).

This amphora is described in the British Museum *Catalogue* as "style of Phintias". At first sight there seems to be a slight resemblance between the obverse and the Corneto amphora and a slight difference in style between the two sides, the reverse being a little broader in treatment and less stilted in composition than the obverse. But the similarity to the Corneto amphora is due more to the general characteristics of the period since none of the details such as "Buckellöckchen", heavy eyebrows, finger-nails, etc. are the exclusive property of Phintias; and that the two sides are from the same hand is made certain by the fact that the heads of Hippaechmos and the maenad are practically duplicates of each other and the same peculiarities of detail are to be found on both sides.

As in the Munich hydria, so here we have an Amazon to whom a name is attached. Barring its Scythian characteristics, her dress is virtually the same as those of the Amazons on H I. The heads are in the same proportion, 1:7. The pupil of the eye is in the center. The noses are more pointed than those of Phintias and are like those on the Munich hydria. The ears, with their peculiar double lobe, are identically the same as Hypsis is in the habit of using. The breast of the maenad and of Hyphopyle on H I are identically the same in shape. The elbows are sharp, the thighs are heavy in proportion to the lower leg, and the ankles, although in relief lines, are exactly similar to those on H I. The feet, however, are better proportioned.

It is in the drapery that we get the unmistakable touch of Hypsis, for the border of Hippaechmos' chiton (Fig. 33) and that of the Amazon are virtually duplicates of the borders of the chitons on H I with identically the same peculiar rounded outline. The knees have the same projection under the greaves.

The horse, too, although ambitiously foreshortened, is similar to the horses on the hydria. We have the same sharp break at the top of the mane and the same wrinkles under the elbow and the same tail.



FIG. 33

Considering such an array of extraordinary similarities to the details we have already found in the signed work of Hysis we are certainly justified in regarding this amphora as a direct work of his own hand.¹

The name Briachos for a silen occurs on a r.f. oinochoé in Cambridge (*Cat. Fitzwilliam Mus.*, p. 66, pl. 32; also *A. Z.* 1846, p. 207). Erophyllis, Seragye, and Hippaechmos do not occur elsewhere to my knowledge.

¹ Beazley gives the vase to his Ambrosios painter. After examining the various vases he attributes to this master I am unable to detect in the case of this vase anything more than a superficial resemblance.

CHAPTER VII

KLEOPHRADES

OF all the masters who belong to the period immediately prior to Euphronios not one possesses a more individual style than Kleophrades¹ and yet hardly one is represented by less material on which to form an estimate. His signature is preserved on only two vases. One, a kylix in the Bibliothèque Nationale in Paris (No. 535), bears around its foot the inscription Κλεοφράδης ἐποίησεν: Ἄμασ s while the other, a kylix in Berlin (No. 2283)² has the joint signatures of Douris as painter and Kleophrades as potter. Hartwig, restoring the inscription on the Paris kylix to Ἄμασις ἔγραψεσεν has thus created the painter Amasis II, but his arguments have not been generally accepted and it is now believed that the inscription should be restored to read either Ἄμασις καλός or better, as suggested by Six (*Röm. Mitt.* 1888, p. 233) Ἄμάσιος ὕψ. The latter reading forms the basis of Beazley's admirable and comprehensive article on Kleophrades (*J.H.S.* 1910, pp. 38-68).

Since the style of the Paris kylix differs radically from the one in Berlin it is certain that two different painters (one the artist Douris) were at work under the potter Kleophrades who is, by his signatures, the owner of an atelier. Who the painter of the Paris kylix was, is immaterial, since as Hartwig remarks, even if the name is uncertain the master's individuality is not in the least affected. But Hartwig's suggestion that his restoration of Ἄμασις ἔγραψεσεν is to be recommended because that name is borne by an artist of the b.f. period is unfortunate and defeats its own purpose. Considering how professions in Athens were handed down in the same family it would be singular if both the painters

¹ In order to avoid useless repetition and circumlocution, I beg that it may be clearly understood that whenever the name Kleophrades occurs in the course of this chapter it refers to the nameless artist who painted the kylix in the Cabinet des Médailles which bears the signature of Kleophrades as the proprietor of the atelier.

² Berlin No. 2284 is a duplicate of this and though without a signature is unmistakably by the same hand.

named (assuming for the moment the existence of Amasis II) were not related. But as by Athenian practice a child was usually named for his grandfather and not his father, the two Amasis would not have been father and son, but rather grandfather and grandson, and this relation is forbidden by the chronology since Kleophrades could only have had a father and not a grandfather among the artists of the b.f. period if the first Amasis is the one in question. It is of course possible that the first Amasis may have had a second son named after him. On the whole, however, the probabilities are in favor of Kleophrades as the son of Amasis.

Whoever he was, his earlier work, as shown by vases which on the basis of the Paris kylix may safely be attributed to him, is so extraordinarily like that of Euthymides that it is now generally believed he was actually a workman in the atelier of that artist, and acquired many of Euthymides' tricks of style; so thoroughly, in fact, that Hauser believes a number of vases attributed to Euthymides are by Kleophrades and that to all practical purposes he *is* Euthymides; that either singly or in combination the Euthymides-Kleophrades workshop continued to turn out vases well through the lifetime of the Severe Style, and that a long progression of this work is to be traced as far as the Vivenzio kalpis in Naples. Beazley, however, recognizes that "there is a break between what we can safely call the works of Euthymides and the Kleophradean vases, which we have no means of bridging and which is best explained by supposing that Kleophrades was Euthymides' pupil." Beazley's attitude seems to me the only possible one and although I am obliged to differ with him in certain attributions I agree with him in the main most heartily. In spite of certain points in common the fundamental differences of style between the two artists are to my mind so great that I find it impossible to consider the later vases by Kleophrades as connected in any way with the work of Euthymides.

To follow the development of the style of Kleophrades as Beazley has done would be to repeat the substance of his article. I propose therefore to confine myself entirely to the discussion of that style in so far as it bears on Euthymides' activity, indicating the point at which, in my opinion, they part company.

K I. [Pl. XXXVIII and Fig. 34]: KYLIX, Cabinet des Médailles, Paris, No. 535. From Corneto. The vase is in a very fragmentary condition, only part of the central picture, upper part of the exterior of the obverse, and a small fragment of the reverse being preserved.

De Ridder, *Cat.* pp. 401-402.

Bull. d. Inst. 1829, p. 198. Jahn, *Ann. d. Inst.* 1864, p. 242.

Gerhard, *Rapp. Volc.* 703.

Luynes, *Description*, pl. 44, pp. 24-25 = Reinach ii, p. 265.

Klein, *Meistersign.* p. 149. *LI.* p. 93, 1.

Six, *Röm. Mitt.* iii, p. 233. Kretschmer, pp. 75 (note 2), 195.

Hartwig, pl. 37, 1, 2, pp. 123, 400-406.

Pauly-Wissowa, s. v. Amasis, pp. 1748-1749.

Beazley, *J.H.S.* 1910, p. 43, No. 7.

Interior. Youthful warrior stooping to r., clad in a Corinthian helmet (three rows of dots bordering headpiece), short chiton, cuirass and greaves. He seems to be in the act of adjusting his greaves and plants his foot on a shield. At his back two lines, representing the straps of his unfastened cuirass. Whiskers on his cheek. In the field a sword in its scabbard with purple strap and shield seen in profile. *Border*, a simple meander.

Exterior. Herakles and Amazons. Almost the entire lower part of the figures is missing. In center, Herakles to r. wearing the lion's skin as a helmet and cloak over a short chiton, with sword-belt and purple cord, holding a sword in his r. which he is about to plunge into the body of an Amazon who totters forward to l. Only her head and shield preserved. She wears an Attic helmet (headpiece black with two white dots) with uplifted vizor, and ringlets. On her shield, seen in profile, a bull's head, in silhouette. To r. of Herakles' head ΗΓ[ΡΑ]ΚΥΕΕ[Ξ]. Attacking Herakles an Amazon to l., with ringlets, clad in a long panther-skin cloak and short chiton. She wears an Attic helmet with the vizor up, and greaves, carries a spear in her r. and in her l. a shield (device, centaur to l. holding a branch, in silhouette). Behind her a beardless figure (Amazon?) to l., wearing a kidaris or alopekis, short chiton, greaves and a cuirass (with a border under the arms) a quiver with four arrows suspended over her l. side by a purple strap. She discharges an arrow with her r. from the bow



: Κ Λ Ε Ο Ο Ρ Α Δ Ε Ξ : Ε Ρ Ο Ι Ε Ξ Ε Ν : Α Μ Δ Ξ

CABINET DES MÉDAILLES 535 (K I)

which she holds in her l. Behind Herakles another Amazon to r., wearing a Corinthian helmet, short chiton, cuirass and greaves, a sword in her r. and a shield seen from the inside in her l. hand.



FIG. 34

Her hair is long and indicated by thin brown strokes and over her forehead is a band in purple. Beside her head + ΣΑΝΘΙΓΓ[Ε]. She tries to defend herself from the attack of a bearded warrior wearing a Corinthian helmet, cuirass with two borders, short chiton and greaves, sword-strap in purple,

holding his shield seen from the interior in his l. while with his r. he plunges his sword into her body. Before him $\text{VAVO}[\Sigma]$ (retr.). In field OM W . (For a facsimile of the signature see Pl. XXXVIII.)

The three feet and the shield in the upper r. h. part of Hartwig's drawing belong to the warrior and Xanthippe, and the shield is that of the fallen Amazon, falsely restored in the Luynes drawing since she is evidently supporting herself by it. The handle came just above the warrior and the other three feet and spear belong to figures on the reverse. Evidently the entire subject was treated as a frieze with no separation by palmettes under the handles, as one of the figures on the reverse is striding towards the obverse.

Purple is used for the inscriptions, fillets, sword-straps, and cord of bow. Anatomical details in faint lines. Hair of the l. h. Amazon and whiskers of the youth on the interior in light brown, as well as the streaks on the kidaris and lion and panther skins. Incised lines on the dark stripe in the center of the panther skin. According to Beazley (loc. cit. p. 44) a brown line which marks the upper eyelid of the warrior on the interior has been omitted.

THE STYLE OF KLEOPHRADES

It is obvious that any conclusions as to the various stylistic details which characterize the work of Kleophrades must be based on the Paris kylix alone since as previously remarked, the two kylixes in Berlin are the work of a different hand. As we shall see, the vase represents a fairly advanced period of the r. f. style and cannot be regarded as one of his early works.

First and foremost, his figures are conceived on a far broader and more vigorous scale than any by either Phintias or Euthymides, and the proportion of the heads is always $1:6\frac{1}{2}$ or even more.¹ Not only is this true of the signed vase but all the vases, with a few exceptions, which Beazley and Hartwig attribute to him show this same proportion. This constitutes, as previously pointed out, the fundamental difference between Kleophrades and

¹ Although the lower part of the figures of the Paris kylix are missing the dimensions of the vase make this proportion certain.

Euthymides and is, to my mind, an insuperable barrier to the attribution to him of any vase in which the proportion stands 1:7.

As the following table of details is based on the evidence of only one vase naturally no claim is made that all details were invariably treated by him in a certain fashion. We shall find, however, that the principal characteristics remain a constant quantity and are repeated in all the works assigned to him, though occasional departures from minor details as shown by the Paris vase, are to be seen.

1. HAIR. Either treated as a solid mass (ringlets in the case of female figures) without an incised contour, or else indicated by thin strokes of brown.

2. EYEBROWS. The eyebrows are treated as in Euthymides' work.

3. EYES. The eyes are either a black dot or dot in circle and set closer to the inner corner than in Euthymides' figures.

4. NOSE. The nose is bolder, larger and more decided than in Euthymides' work, and decidedly aquiline. The nostrils are more naturally drawn and sharply defined by relief lines. There is no separation of the cheeks.

5. MOUTH. The mouth is very characteristic. The lips are full and both upper and lower are strongly marked by relief lines.

6. CHINS. The chins are rather fuller than those of Euthymides and give the figures rather a prognathous appearance.

7. EARS. The ears are also characteristic. They are large, and set too high at an angle with a very pronounced projecting lobe.

8. BEARD. The only beard preserved is that of the warrior which is partly hidden by his arm. It probably resembled those of Euthymides. The whiskers are very prominent, painted in a brown wash and are even more developed than those used by Phintias.

9. NECKS. The necks are more solid and massive than those drawn by Euthymides.

10. TORSO. As all figures wear a chiton and cuirass few conclusions as to the anatomical details are possible. These we shall be able to reconstruct from the attributed vases.

11. ARMS. The arms are heavy and rather too long. There is no trace of finger-nails on the fingers which have (judging from the unsigned vases) the Euthymidean tendency to curl at the ends.

12. LEGS. The frontal knee somewhat resembles those in Euthymides' figures but is rounder and less elongated.

13. FEET. The ankles are denoted by a single relief line. Otherwise the feet show no difference from what has been seen in the figures of Euthymides.

14. DRAPERY. The only examples of drapery are the borders of the chitons under the cuirass and these show no departure from the treatment characteristic of the period.

15. WREATHS. Only one plain band in applied purple paint is used.

16. BORDERS. Only one border is preserved, a simple meander around the interior.

As the only names on the kylix are those of two of the figures, Herakles and Xanthippe, we can draw no conclusions as to Kleophrades' use of names. A study of the unsigned vases shows that he seldom used names: *καλός* is generally found in the formula *καλός εἶ*.

From the above table it will be seen that the stylistic details which mark Kleophrades' work are narrowed down to his treatment of hair, eyes, ears, mouths, and the general proportions of his figures. All these, however, are distinctly *sui generis* and form a perfectly safe criterion for the attribution of unsigned work. Since all the vases attributed to him display these features we are justified in drawing conclusions from them as to the progress in his art even if they are not found on the signed kylix.

ATTRIBUTED VASES

Hartwig, in his chapter on "Amasis" in the *Meisterschalen*, attributes eight vases to that master. Beazley in his article already cited adopts all of Hartwig's attributions and adds thirty-three more vases and fragments. In a subsequent note (*J.H.S.* 1911, p. 280, note 10) he adds two more, a kalpis in the collection of August Castellani in Rome (boy and youth with

hare) and a lekythos in the Glyptothek in Munich (Herakles with the Tripod). Since then, as he has informed me in a letter, he has increased his list of attributions by the following:

Pelike. Copenhagen. *A*, two athletes; *B*, woman and boy. Inscription ΚΑΥΟΣ.

Kalyx-krater in the collection of Baron Giudice, Girgenti. *A*, Briseis; Inscription ΚΑΥΕΥ. (Only a little of the vase is old.)

Neck amphora, twisted handles. New York, 13.233. *Bull. Metr. Mus.* ix, p. 233. *A*, Herakles with Tripod; *B*, Apollo.

Amphora of Panathenaic shape. New York, 07.286.79. *A*, Athena. *B*, chariot race.

Neck amphora, twisted handles. Petrograd 613 (Stephani 1456). *A*, discobolus; *B*, trainer.

Neck amphora, triple handles. Petrograd 609. *A*, two akontists; *B*, two silens.

Stamnos. Memorial Hall, Philadelphia, Miss Hall, *Bull. Penn. Mus.* 1906, p. 55. *A*, Herakles and the Lion; *B*, Theseus and Marathonian Bull. Inscription on each side ΚΑΥΟΣΕΙ.

Kalpis. Rouen No. 23 (Durand Coll.) Silens and sleeping maenad. Inscription ΚΑΥΟΣ.

The total, therefore, of the vases attributed to Kleophrades amounts to fifty-one.¹ I have not attempted to give the complete list of these attributions for two reasons: first because it would be a useless waste of time and space since Beazley's article is easily accessible, and secondly because the bulk of these attributions belong to the later period of Kleophrades' activity and have no connection whatsoever with the work of Euthymides. Although the influence of Euthymides may be detected in many of them, in only six cases can there be any possibility, in my opinion, of confusing them with vases from Euthymides' workshop. I propose to consider therefore in detail, only numbers 1, 3, 4 (reverse), 5, 8, and 10 of Beazley's list.

¹ The latest number of the *Journal of Hellenic Studies* (1916, Part II) contains some additional attributions by Beazley which have arrived too late for insertion here; they will be found in the addenda on p. 174.

K 1. [Pls. XXXIX and XL]: AMPHORA in Vatican, 496 (93).
From Vulci: h. m. 0.64. The amphora is of the usual shape and decoration, with A 13 on base, A 12 under the handles (b.f.) and A 11 on the handles. Purple stripes on neck and base.

Hartwig, p. 412.

Mus. Greg. ii, pl. 54, 2 a.

Helbig-Reisch, *Führer*, i, p. 310.

Beazley,¹ *J.H.S.* 1910, p. 39, No. 1, pl. iv.

A. Herakles and Athena. In center Herakles to r. clad in a short chiton and lion skin which covers his head. His beard is heavily marked in dark brown with still darker dots. He wears a girdle round his waist and a quiver at his l. side. He holds his club in his l. over his shoulder while with his r. he grasps the r. of Athena who faces him. She is clad in a long chiton and aegis (fringed with snakes) and wears an Attic helmet on her head with a tall crest which projects into the upper border (cheek-piece in the form of a ram's head). In her l. is her spear which rests against her shoulder. Between them + AIPE. Behind Herakles to r. Iolaos, clad in a short chiton, cuirass and greaves, with long hair tied at the back by a purple cord, whiskers on his cheek (these are heavily marked in dark brown with still darker dots in them), holding a Corinthian helmet in his r. (the skull-piece black) and his spear, the point of which projects into the upper border, in his l.

B. In center a bearded kitharist and two epheboi, one with krotala and knobbed staff, the other with a staff.

Borders. All b.f. Below, A 4 (a): sides, above A 5. Purple is used for the inscription, wreath and cord in Iolaos' hair. Anatomical details in faint lines. Contour of hair incised.

Beazley assigns this vase to Kleophrades as his earliest work. There can be no doubt that the attribution is correct since the proportion of the figures (1:6½), profiles, eyes, mouths, ears (although the ears are not all alike the characteristic protruding lobe is to be found on the bearded kitharist on the reverse), noses

¹ Beazley's plate of the vase gives the obverse only and is very poor. I have therefore had the vase photographed again, and am able in Plates XXXIX and XL to give both sides in a more satisfactory way.



VATICAN 496 (K 1) OVERSE



VATICAN 496 (K 1) REVERSE



MUNICH 2305 (K 2)

with their nostrils in black rounded full lines, chins, whiskers (the addition of the darker dots is very characteristic of Kleophrades), long, thin fingers, and ankles marked by a single relief line are all unmistakably his. The heads of Iolaos and Herakles are remarkably like the heads of Herakles and the youth on the Paris kylix. The lower lip of Athena is edged with a brown line and her cheek indicated. The ram's head on the cheek-piece of her helmet is paralleled by a similar figure on the helmet of a b.f. amphora in Boston (*Oesterr. Jahreshefte* 1907 (x) pl. 1), signed, curiously enough, by Amasis. The pattern of the crest-holder is like that on the Paris kylix. At first sight the loops over the quiver look like tripod handles but a comparison with the Paris kylix shows that it is the tail of the lion skin. The same detail is to be observed on the Louvre kalpis G 50 which Beazley also attributes to Kleophrades. As this double loop is not a usual feature of the lion skin and occurs on a signed vase it constitutes an additional bit of evidence in the attribution of the amphora under discussion, which has been overlooked by both Beazley and Hartwig. The black skull-piece of the helmet is like that on the Paris kylix.

K 2. [Pl. XLI and Fig. 35]: AMPHORA. Munich, No. 2305 (Jahn 411): h. m. 0.653 (without cover). From Vulci.



Mon. dell' Inst. i, pl. 26, 3. = Reinach i, p. 73.

F.R. i, pp. 262-267, pl. 52: ii, p. 223.

Hartwig, pp. 409, 410, pl. 37, 4a & b.

Hoppin, *Euthymides*, p. 32.

Jüthner, *Ant. Turner.*, p. 69, fig. 55 (reverse).

Beazley, *J.H.S.* 1910, p. 42, No. 5.

Per. et Chip. x, p. 357, fig. 203.

A. Warrior's Departure. In the center a youthful warrior to l. clad in a short chiton and cuirass with a sword suspended from a sash on his l. side, wearing greaves and a Corinthian helmet. Star on shoulder strap of cuirass. Pattern on greaves like that on the obverse of E I. Hilt of sword in black silhouette and ornamented with a lozenge pattern. Faint whiskers on his cheek like the warrior on E 4. In his l. he grasps his spear and holds out a phiale in his r. to receive the libation which a woman who faces him is about to pour into it from a jug she holds in her r. She

is clad in a long Ionic chiton and cloak, wears a stephané in her hair and holds the edge of her mantle with her l. hand between thumb and forefinger. Above the warrior's arm ΚΑΥΟΣ (retrograde); partially concealed by his legs a hound smelling his mistress's foot. Behind the warrior to r. a bearded man clad in a short-sleeved chiton and himation (the chiton is ornamented with dots) the fold of which is flung across his l. arm and conceals his thumb. In his r. he holds a knobbed staff. The helmet and spear project into the upper border and the lines of the woman's cloak run through the jug which is in silhouette.

B. Athletes Exercising. In the center the instructor, bearded, with a laurel wreath in his hair, clad in a long cloak thrown over his l. shoulder and his l. forearm, leaving his r. shoulder bare, holds in his l. a forked stick and stretches out his r. towards a youth, nude, who turns his back and holds in his hands a cestus. Above his l. arm ΚΑ[Υ]ΟΣ. To the r. of the instructor another nude youth to r. in the act of adjusting a cestus on his l. hand. Both have faint whiskers on their cheeks and a victor's crown in their hair.

Purple is used for the inscriptions, wreaths, sword-sash, and cestus. Anatomical details in faint lines as well as the drapery. Whiskers and hair and beard of the old man on the obverse in faint brown. Lower border of obverse A 4 (a): side borders, similar palmettes, laid on their side. Top, A 5 (a). Borders of the reverse are the same except that those on the side are A 9.

Around the rim of the amphora runs a b.f. frieze representing on one side six horsemen attacking a deer which separates them into two groups of three each. They are clad in stiff short cloaks (three decorated in patterns in applied white) and fox-skin caps and carry spears in their r. On the other side a charioteer in the act of stepping into the chariot of his quadriga and on either side of him a man on horseback holding a spear, and a man on foot (Fig. 35).

On the cover a b.f. frieze of four quadrigae with their charioteers wearing white tunics as on the cover of E 4.

Furtwängler considers that this vase though more advanced in technique is still in the Euthymidean manner and might have

come from his workshop. Hauser gives it absolutely to Euthymides while Hartwig and Beazley assign it definitely to Kleophrades.

It is hard to see how the attribution to Kleophrades can be doubted. The proportions of the figures ($1:6\frac{1}{2}$), the hair, eyes, unmistakable ear, the nose with its sharply defined nostrils, thick lips with relief lines, heavy whiskers, hands and ankles — all



FIG. 35

bespeak their author. One has only to compare the head of the warrior on the obverse with that of his fellow on the interior of the Paris kylix to recognize their common origin, while the cuirass with its bands and the scabbard with its key pattern and the two crossed cords find their counterparts there as well.

A few new details are worthy of attention. The line from pubes to navel is marked in black relief. While this does occur in Euthymides' work it is not his invariable practice; in every vase, however, which can reasonably be attributed to Kleophrades this holds true. The toes are drawn full front as complete circles and not in the oval form used by Euthymides (E I and II).

Some slight differences are to be noted in the two sides since the drawing on the reverse is hastier, the proportion of the figures is nearer $1:6\frac{3}{4}$ than $1:6\frac{1}{2}$ and the lips are not marked by relief lines. But the ears with their projecting lobe, profiles, hands, and square frontal knee make it fairly certain that it was painted by the same hand as the obverse. A certain curious discrepancy may be noted in the drawing of the hands since the r. hand of the central figure is so different from the l. hand of the r.h. figure as to cause one to wonder whether by any possibility two different

artists ever worked on the same figure on a vase, as we know occasionally happened in the making of a statue. This might have been the case, but since we see the same failure occurring on a signed vase of Euthymides (E II) the more likely supposition is carelessness on the part of the painter.

The simple formula *καλός* without any name is thoroughly characteristic of Kleophrades.

In spite of a certain resemblance I do not believe that the reverse of British Museum E 256 is by Kleophrades' hand. The only similarity there lies in the foreshortening of the figures and the crescent-shaped pubes, since the proportions of the figures, the eyes, collar bones, hands, frontal knee, and foreshortened ankle are all radically different. Further, we have *καλός* used with two names and not as here, alone.

There is little in the subject-matter to attract our attention. On the obverse the departure scene is conceived in a similar spirit to that on the Würzburg amphora except that the preparations for a libation are indicated. Obviously the father and mother of the youthful warrior are here represented. The dog is of the same breed as his fellows on the Würzburg and British Museum amphorae but here no attempt at foreshortening has been made. A life-like touch has been introduced in the way he lifts his paw and sniffs at the foot of his mistress. The athletic scene on the reverse presents nothing new or unusual. Practically a duplicate of the frieze is found on a loutrophoros in the Louvre (Collignon, *Mon. Piot* I, pp. 49-60, pls. 5-7) attributed also by Beazley to Kleophrades (loc. cit. p. 67, No. 35). The coats have the same key border and the riders wear the same fox-skin caps. Curiously enough, Beazley fails to mention this bit of corroborative evidence.

K 3. [Pl. XII]: AMPHORA in Würzburg, 300. Reverse. For description of vase *v.* pp. 54-57 (E 4).

The obverse of this amphora was discussed at length in chap. iv and assigned to Euthymides, while the reverse was given to Kleophrades. Beazley (loc. cit. p. 40) asserts that "it is not necessary to assume that the two sides of the Würzburg amphora

are from different hands: on *A* the artist listlessly copies his Euthymidean model; on *B* he is in earnest."

It seems to me that Beazley has been too much influenced by the style of the reverse (which is most emphatically not that of Euthymides) to gauge that of the obverse fairly. Even granting, as previously remarked, that its execution is slightly inferior to the signed vases, the technical details characteristic of the work of Euthymides are all present and there is no other artist of whom this holds true. On the other hand we find in the reverse the fundamental difference in the proportions of the figures, 1:6½, and this one fact, were no other difference to be noted, would virtually eliminate Euthymides as the painter of it. In addition we find the following Kleophradean features. The pupils of the eyes are set nearer the corners, the nostrils are more clearly defined and the lips of the l.h. figure are marked by a relief line. The whiskers are more emphasized than on the obverse. The ear approaches more closely the Kleophradean ear than the Euthymidean as do the collar bones.¹ We have a clear definition of the thumb-nail while the frontal knee is of the square form used by Kleophrades and not elongated as in Euthymides' work. The ankles might be by either but as we have already seen, on Euthymides' vases they are generally drawn in faint lines.

In view of these differences, most of them fundamental, it is impossible to see how both sides of the amphora can possibly be attributed to the same hand.² Since, however, a few details like

¹ We have, to be sure, no indication of a collar bone on the Paris kylix but the treatment of it on *K* 2 shows the difference from that used by Euthymides and exactly parallels that used here.

² To supplement the discussion on p. 33 as to the possibility of each side of a vase having been painted by a different hand. the pertinent remarks of Hauser (*F.R.* ii, p. 223) may be quoted here. "Jedenfalls muss man im Auge behalten, dass ein inschriftlich beglaubigter Fall, in welchem zwei verschiedene Maler am selben Gefäss thätig gewesen wären, bis jetzt nicht vorliegt, muss sich auch daran erinnern dass ein allzu sorgfältig, zu tüftelig ausgeführtes Werk archaischer erscheint als ein leicht heruntergemaltes, selbst wenn beide von der gleichen Hand stammen. Und für die Identität des Urhebers von Vorder- und Rückseite auf unserer Amphora lassen sich doch auch einige Beobachtungen anführen. An den mit verdünntem Firnis grundierten Bärten sind die Bartspitzen völlig gleich mit Relieflinien aufgesetzt; auch die Zeichnung der Füße ist gleichartig desgleichen die Ritzlinie an den Frauenhaaren. Ich neige also trotz des auffallenden Unterschiedes im Stil

the mouths are not drawn with both upper and lower lips in relief lines and the ears are not yet given their projecting lobe, we may conclude that the reverse belongs to Kleophrades' earlier manner when he was still a pupil of Euthymides and not entirely free from that master's influence.

There is nothing in the composition that is especially significant. It may be noticed that the breasts of the female figure are still drawn incorrectly but this is a common fault of the period.

K 4. [Pl. XLII]: KALYX-KRATER, Corneto, Mus. Tarquiniense.

Hartwig, *Meistersch.* pp. 416-417, figs. 56 a-c.

Beazley, *J.H.S.* 1910, p. 45, No. 10.

The vase is in excellent condition without any restorations.

A. Athletic Scene. At the l. a nude discobolus to r. holding a discus in both hands. He has whiskers and wears an olive wreath. Facing him a youth seen from behind with face in profile to l., wearing a similar wreath, black whiskers on his cheek, and draped in a cloak which leaves the r. arm and shoulder bare. In his r. a long two-forked stick. Between them (retrograde) ΚΑΥΟΣ. Behind, a pickaxe.

B. The same. At the l. a youth clad in a long mantle similarly draped to that of his fellow on the obverse, with black whiskers and a flower wreath in his hair holding in his r. a two-forked stick. Facing him to l. a nude akontist wearing a similar wreath and holding a javelin in both hands preparatory to the throw. Behind him a pickaxe. Between them ΚΑΥΟΣ.

Borders. Around foot, A 6; on obverse, lower A 8 (c), upper B 1 (e). A slight variation from the regular form exists since the

beider Seiten, welcher sich nicht abstreiten lässt, zur Annahme von Einheit der ausführenden Hand. Wem dies nicht glaublich scheint, der muss mindestens zugeben, dass die Rückseite von einem Schüler des Euthymides ausgeführt ist, der sich eine Reihe von Eigenthümlichkeiten der Zeichnung seines Lehrers völlig angeeignet hat, trotzdem aber schon auf einer weiter fortgeschrittenen Stufe der Entwicklung steht als der Meister selbst. Die Entscheidung dieses Dilemmas hat aus dem Grund eine nicht geringe Bedeutung für die Geschichte der Vasenmalerei, weil sich an die Rückseite unserer Amphora [the one under discussion] eine Reihe ganz hervorragender Werke anketet, welche eventuel also alle noch Euthymides zuzuschreiben wären, und danach hätte der Sohn des Polias eine Stilentwicklung an sich erlebt, welche nicht einmal von der des Euphronios überboten würde."

In view of what has already been said further comment seems superfluous.



CORNETO (K 4)



LOUVRE G 48 (K 5)

palmettes are pointed at the top instead of being rounded. This seems to have been the case wherever Kleophrades employs this motive. Reverse, lower A 8 (*a*); upper, A 4 (*a*).

Purple is used for the inscriptions and wreaths: anatomical details in faint brown lines. Hair contour reserved except in the case of the l.h. youth on the reverse where it is incised.

The Kleophradean features are extremely well marked here. The ears of three of the figures are less characteristic perhaps, but in the case of the discobolus we have the familiar protruding lobe. The build of the figures and their proportion (it may be remarked that the figure of the discobolus is 1:7, but as the other figures follow the usual canon of Kleophrades such instances must be considered as exceptional), the eyes, lips, collar bones and frontal knee are absolutely his. The round toes of the discobolus have nails added to them in relief lines, a new feature. As is also a peculiarity of the artist, we have no names but the simple *καλός* and *καλὸς εἶ*.

Although the two groups have little to distinguish them in their treatment from the ordinary athletic scene it is to be noted that the akontist is a duplicate of the similar figures on E 9, P 4, and P 7, the first attributed to Euthymides and the other two to Phintias. In spite of the fact that certain types are repeated with more or less fidelity by all the artists of the period it is significant to find such marked similarity in the figures of three separate painters and certainly adds to the evidence that all were members of the same atelier.

K 5. [Pl. XLIII]: KALYX-KRATER, Louvre, G 48. From Etruria: h. m. 0.495.

Pottier, *Cat.* iii, p. 918; *Album* ii, p. 146, pls. 93 and 94.

Beazley, *J.H.S.* 1910, p. 41, No. 3.

The vase has been so extensively restored that a detailed description seems useless. Only the following portions are old:

A. The l.h. figure as far the knees; of the second only the head and body as far as the navel. The other two figures are entirely new.

B. Small portion of helmet on the central figure; part of head and body of the bearded man with petasos: r.h. figure as far as the thigh. The two l.h. figures are new.

On both sides youths arming. The groups are separated by a palmette scroll. Of the borders only the upper are old. Obverse A 4 (*d*) pointed at the top like the Corneto krater; reverse B 1 (*e*). Traces of a purple wreath on the head of the l.h. figure on the obverse and a purple cord to his sword, purple wreath on his neighbor and a purple wreath on the r.h. figure of the reverse are still apparent.

In spite of its fragmentary condition enough details of the various figures are preserved to show the Kleophradean touches. The eyes, ears (one of the two preserved has the projecting lobe), powerful, aquiline nose with the nostrils in black relief, whiskers, moustache with dark brown dots (like those on the Vatican amphora) and the collar bones as on K 2 are all distinctly those used by him. The line from pubes to navel is in black relief.

The superficial resemblance which the krater bears to the work of Euthymides is probably due to the restoration. The fact that the two groups are separated like those on the Turin and British Museum psykters instead of forming a continuous frieze would indicate that the vase belongs to the older period.

K 6. [Pl. XLIV and Fig. 36]: FRAGMENTARY KYLIX, Paris, Cabinet des Médailles, 536. From Vulci.

De Ridder, *Cat.* p. 403. De Witte, *Descrip.* p. 65, 1.

Rev. Arch. 1844, ii, p. 655, 1.

Harrison, *J.H.S.* x, p. 234, pl. ii.

F.R. i, p. 264 (detail).

Hartwig, p. 406, pl. 37, 3.

Wernicke, *Jhb.* 1892, pp. 212, 10:214.

Furtwängler, *B.P.W.* 1894, p. 108.

Beazley, *J.H.S.* 1910, p. 44, No. 8.

I. Theseus and Kerkyaneus. *A* and *B.* Exploits of Theseus. The entire vase is in such a fragmentary condition that though it has been very convincingly restored by Miss Harrison it does not seem worth while to describe the various groups in detail. The technique is of the very finest description and represents the highest point of the vase-painter's art.



Enough remains, however, to assign the vase to the hand of Kleophrades with certainty. The head of Theseus on the interior is extraordinarily like that of the warrior on the interior of the Paris kylix. The hair, eyes, ear, nose with its well defined nostrils, the mouth with its prominent lips in relief lines and the dark whiskers are all characteristic of Kleophrades. The sword in the field is the mate of that on the signed vase. In the figures



FIG. 36

of the exterior we find the typical collar bone, frontal knee, and ankle. The hair contours are incised on the exterior but reserved on the interior.

The usual meander border like that on the Paris vase is to be found on the interior but the border of the outside is a key pattern rather a rare feature (cf. Beazley, loc. cit. p. 45, note 21). As in the signed kylix the subjects on the exterior are treated as a continuous frieze there being no separation of the groups by a palmette under the handles.

The inscriptions on the exterior call for no comment since only the names of Theseus and Athena and three letters of the name of Sinis are to be seen. Although it is characteristic of Kleophrades to use only the formulae of *καλός* or *καλὸς εἶ* without a name the Paris kylix shows that he was in the habit of identifying his figures by name, which in no way affects the use of the *καλός* formula. The interior shows a curious variation of Kerkyon's name as we must read *ΚΕΡΚΥΑ[ΝΕΥΣ]*. Although we have no literary tradition for this form, a fragment of a r.f. vase in the

Louvre (Wernicke, *Jhb.* 1892, p. 209) representing the same pair of wrestlers with the name KVANEVΣ would seem to make it certain that this variant was used by the vase-painters. The style of the fragment resembles that of Kleophrades to a certain extent but it is impossible to assign it to him with certainty. It may be noted that on it occurs the rather rare slanting palmette which exists on the Vivenzio kalpis but which is by no means a common motive.

CHAPTER VIII

COMPOSITION, SUBJECT-MATTER, AND LIST OF KAVOS NAMES

IN order to secure a proper analysis of the various groups and figures which are found on the signed and unsigned vases considered in the previous chapters, some new method is evidently necessary, since owing to the habit of the artists of varying their figures it is not always easy to detect the underlying similarities. This is best done by reducing the figures of each group to a geometrical formula in the following manner. By the use of a pantograph (a machine which allows the enlargement or reduction of any design to scale) the salient parts of any figure may be reduced to a series of straight lines. This is done by drawing lines from the top of the head to the center of the neck parallel to the face; from the center of the neck to the pubes or along the center of the body if it be in profile: from the tip of the shoulder through elbow, wrist and arm to the tips of the fingers, and from the center of the thigh through knee, ankle, and foot (Pls. XLV–XLVIII). In this way we obtain an absolutely accurate diagram representing the fundamental lines, and each vase here represented has been so treated.¹ It must not, however, be forgotten that figures so drawn from photographs of vases are bound to show a certain distortion at the sides which does not exist in reproductions made on a flat surface. Such distortion, however, does not seem to alter their fundamental character.

Now, while this method is inconclusive as negative proof (i. e. one cannot say that because a certain unsigned vase fails to conform with a signed vase it cannot be from the hand of a given artist), it is effective as positive proof, for if any unsigned vase which shows the stylistic elements of any master also dis-

¹ Owing to the distortion of the figures in the only photograph I possess of the obverse of E 6 I have been obliged to omit the composition drawing. P V, 7 and 8, and K 5 and 6 are too fragmentary to make such drawings worth while. The same is true of all the attributed fragments.



E I, A



E IV, A



E 2, A



E I, B



E IV, B



E 2, B



E II, A



E V



E 3, A



E II, B



E III, A



E III, B



E I, A



E I, B



E 3, B

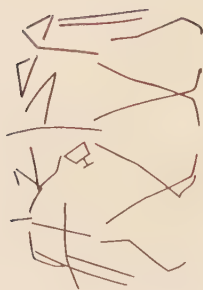


E 4, A



E 4, B

PLATE XVI



E 5, A



E 8, A



E 12, A



E 5, B



E 8, B



E 12, B



E 9, A



E 12, C



E 6, B



E 10



E 14



E 7, A



E 11, A



E 15



E 7, B



E 11, B



E 16

PLATE XLVII



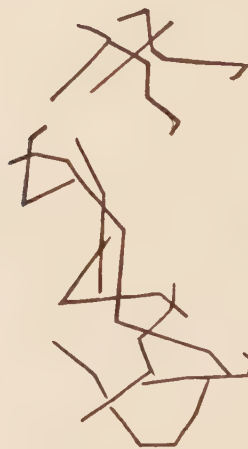
P I (int.)



P IV (shoulder)



P 2 (main)



P I, A



P IV (main)



P 3 (main)



PI, B



P 6, A



P II, A



P II, B



P III



P 6, B



P I (shoulder)



P I (main)

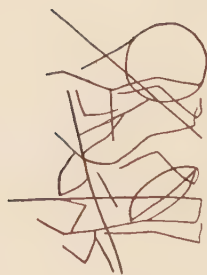


P 4, A

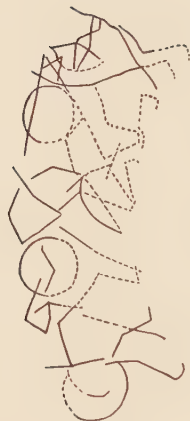


P 4, B

PLATE XLVIII



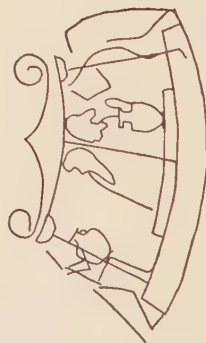
HI (main)



KI



K₂, A



HII



K₁, A



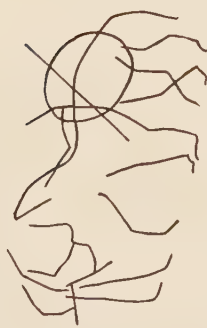
K₂, B



H 1, A



K 1, B



H 1, B



K 4, A



K 4, B

plays the same composition or repeats exactly figures existing on his signed work, that certainly forms additional evidence in favor of the correctness of attributing the work to that artist. Unless this method is followed it is not possible to see clearly the duplication of certain types, for very frequently a male and a female figure may look entirely unlike each other and not until we obtain their geometrical formula does the similarity of line become apparent.

It cannot be said, of course, that all the artists of the period used the same composition. Certain types occur in all, but a very brief survey of the figures on Plates XLV–XLVIII will convince any one that although in their own work they have a tendency to duplicate their types, they do not, in the main, bear much relation to each other. Also, from the extraordinary number of similar types repeated on different vases by any one master it seems fair to conclude that unconsciously all the artists had fallen into the habit of repeating certain attitudes again and again though by means of extraneous details they escaped giving the impression of monotony. In cases where a given vase shows equally the characteristics of two masters like Phintias and Euthymides and it is possible to show that the composition agrees with the signed work of one and not of the other, this method affords a valuable additional criterion for our study of the work of that master. It may be suggested that the application of such a method would be of material assistance in deciding the authorship of the various vases from Euphronios' atelier.

An examination of the four signed vases by Euthymides (omitting the Bocchi plate) and the unsigned Theseus and Koroné amphora shows that he possessed a remarkable tendency to duplicate his types, even on the same vase. Out of twenty-five figures the following are duplicates or very similar in composition.

Central figures of the obverse of E I and E II. Both show a very characteristic arrangement of the arms to form a diamond and this we find repeated on three other figures, Perithous and Theseus on E III, and Theseus on the obverse of E IV.

Left-hand figures of E I obv. and E III rev.

Right-hand figures of E II obv. and rev.

Right-hand figure of E I rev. and left-hand figure of E IV rev.

Central figure of E III obv. and right-hand figure of reverse.

To find that more than half the entire number of figures are thus repeated in only five vases would naturally lead us to conclude that a similarity must occur in the unsigned vases and such in fact is the case. The following examples of duplication are to be found on the unsigned vases :

Right-hand figures of E 4 obv. and E I obv.

Left-hand figures of E 4 obv. and E 3 obv.

Central figures of E II rev., E 1 obv., and E 6 rev.

Right-hand figures of obv. and rev. of E 1.

Left-hand figures of E 1 obv. and E 2 rev.

Right-hand figures of E 1 obv. and rev. of E 7.

Central figure of E III rev. and Thetis on E 16.

Right-hand figures of both obv. and rev. of E 12.

Central figures of E I and II obv. and right-hand youth on E 8 rev. The left-hand figure of the rev. shows the same diamond scheme of the arms, as does Dionysos on the obv. of E 5 though not so closely.

Third youth from l. on E 8 obv. and left-hand figure of E II rev.

Left-hand figure of E 9 and central figure of E 3 rev.

The obv. of E 1 and the rev. of E II and 6 are to all intents repetitions of each other.

Such a series of repetitions in the work of one master shows more clearly than almost anything else how exceedingly stereotyped Euthymides is and how little he varies from his groove.

If the vases of Phintias be compared with those of Euthymides we find practically no resemblances at all except of a very superficial character. There is a slight likeness between the left-hand figures on the shoulders of E V and P IV; and the silen on the interior of P I shows the diamond position of the arms, while the groups of Theseus and Koroné on E III, and Tityos and Leto on P 4 are conceived in somewhat the same manner. It is interesting that we should have the javelin-thrower six times repeated, but the two figures on E 3 and 9 are distinctly more erect than their companions on P 4 and 6 and more like K 5. P 7 is unfortunately in too fragmentary a state for one to draw the line figure.

Among the signed vases of Phintias we find no duplication of types at all except that there is a certain similarity of attitude in the youth on P III and the bearded man on P IV. In the unsigned vases the following duplications occur :

The two figures of Herakles on P II and P 5 are exact replicas of each other.

Bearded figures on P IV, P 1 and 2.

Shoulder pictures of P IV and P 1.

Javelin-throwers on P 4 and 6.

Right-hand figures on rev. of both vases.

Although the number of the Phintias vases is far less than those by Euthymides (only half as many signed and unsigned) the fact that he duplicates his types so seldom simply goes to prove what has all along been insisted on in these pages, that he is more original and varied and far less stereotyped than Euthymides.

The material at our command in the case of Hypsis is so scanty that few conclusions can be drawn by our method. The central Amazon on H I is somewhat similar to the maenad on the obv. of H 1 and there exists some resemblance between the left-hand Amazon on H I and the figure similarly placed on the obv. of E 1. In all probability such figures as those of the javelin-throwers were more or less the common property of most of the artists of the period.

Slightly less inconclusive are the results as far as Kleophrades is concerned. In the five vases represented in the composition drawings the following similarities are apparent:

Left-hand figures on K 1 obv. and K 2 obv.

Left-hand and central figures on K 2 obv. and E 4 obv.

Central figures on K 1 rev. and K 3 rev.

Right-hand figure of K 1 obv. and central figure of K 2 obv.

The right-hand figure of K 4 rev. follows the regular type.

It is extremely probable that if a composition drawing of every vase attributed to Kleophrades were to be made a large number of similarities would be found.

Of the four artists, Euthymides is the greatest stickler for balancing his figures, almost every line in any group being matched by its complementary line with very little variation; and

while the effect is more severely symmetrical it is certainly much less free. With the exception of E 8 he shows no tendency to separate the figures on the same side into detached groups. Phintias, on the other hand, is much less particular about matching all his lines and consequently his compositions appear much freer and less stilted; this applies as well to both Hypsis and Kleophrades.

SUBJECT-MATTER

The classification of the different subjects used by the artists of the cycle is somewhat difficult since so many do not belong to any distinct type. Scenes where a warrior's departure or a single hoplite in armor are represented are certainly not taken from the Epic Cycle and hence cannot be classed as "heroic" nor can they strictly speaking be classed as "genre." The safest term for them is perhaps "military." The subjects will be classified as follows.

- I. MYTHOLOGICAL. This includes all scenes where the gods, or heroes like Herakles or Theseus, are represented.
- II. HEROIC. All subjects which from their nature or inscriptions are drawn from the Epic Cycle.
- III. MILITARY.
- IV. GYMNASTIC.
- V. SYMPOSIA.
- VI. KOMOS.
- VII. GENRE. Any scene from daily life not falling in any of the above classes.

So few of the Kleophrades vases have been considered that one hesitates to draw any conclusions as to his choice of subjects.

CLASS I

E.	P.	H.	K.
III, obv. and rev.	I, obv. rev. and int.	I.	I.
IV, obv.	II, obv. and rev.	I, obv.	I, obv.
3, obv.	3.		6.
5, obv.	4, obv.		
12, obv. and rev.	5, obv.		
16.	7.		

CLASS II

E.	P.	H.	K.
5, rev.	none.	none.	none.

CLASS III

I ¹ , obv.	3, shoulder.	1, rev.	2, obv.
II, obv.			5.
VI.			
1, obv.			
2, rev.			
4, obv.			
6, obv.			
13.			
14.			
15.			

CLASS IV

II, rev.	4, rev.	none.	2, rev.
IV, rev.	6, obv. and rev.		4.
3, rev.	7, rev.		6.
8.			
9.			
17.			

CLASS V

V.	III, shoulder.	none.	none.
10.	1, shoulder.		1.
18.	8.		

CLASS VI

I, rev.	2.	none.	1, rev.
7.			3, rev.

CLASS VII

1, rev.	III.	II.	none.
6, rev.	IV.	I, shoulder.	
	I.		
	2.		

The summing-up of the choice of subjects by the four masters shows that all still follow the fashion of the time in giving preference to mythological and heroic scenes with athletic subjects a close second, except in the case of Euthymides who uses more military than mythological scenes. Curiously enough the same proportion holds nearly true in both the signed and unsigned vases,

¹ Although the names of Hector, Priam, and Hecuba are applied to the figures on the obverse of E I they are purely arbitrary and the scene is much better included in Class III.

three to two in the former, seven to four in the latter. Phintias, after mythological subjects, divides his interest between genre, symposia, and athletic scenes only using a military group once. Of the four, Euthymides is the only one to use any subject drawn from the Epic Cycle. Hypsis seems to prefer mythological and genre scenes but his material is almost too scanty to supply any conclusions.

No definite rule seems to be followed in the antithesis of subjects. In the work of Euthymides mythological scenes either occur on both sides or are balanced by an athletic subject on the reverse while heroic subjects are balanced by a revel or an athletic scene. Phintias on P 4 has a mythological scene balanced by an athletic one.

LIST OF ΚΑΛΟΣ NAMES

Names occurring in Mythology or the Epic Cycle like those of the gods or heroes like Theseus have been omitted.

In these lists a star indicates that the name is used in conjunction with *καλός*; a dagger that the name is used by another artist, or occurs on a vase attributed to him, and a double dagger that the name occurs on another vase without the signature of an artist, which has never been assigned to any one.

EUTHYMIDES

Signed Vases

†Antiopea	E III
Eleemos	E I
Euthyboulos	E II
Heres	E III
‡Komarchos	E I
Koroné	E III
†*Megakles	E V: P IV
‡Olympiodoros ?	E IV
Orsimenes	E II
Pentathlos	E II
†*Phayllos	E IV, 3: P 6
†*Smikythos	E V: P I
‡Teles	E I
Thorykion	E II

Unsigned Vases

‡*Antias	E 9
Antiphon	E 8
Damas	E 6
Hegesias	E 8
Hegilla	E 10
‡Hipparchos	E 8
Hippomedon	E 8
Kleokrates	E 10
Kydias	E 7
Ladamas	E 3
†*Leagros	E 8, 9, 17
Lykos	E 8
Nicharchon ?	E 7
Phintias ?	E 14
Polylaos	E 10
Polyllos	E 8
Sekline	E 10
Tranion	E 8

PHINTIAS

Signed Vases

‡*Chairias	P III, 8
Kisiné	P II
†*Megakles	P IV: E V
Simades	P II

Unsigned Vases

Chares	P 3, 4
Demetrios	P 1
Demostratos	P 3
Ekrates	P 6
‡Epilykos	P 6
Etearchos	P 6
Eudemos	P 6
†Euthymides	P 1, 3

†Phayllos	P 6: E IV, 3
Philon	P 6
Ptoiodoros	P 6
Simon	P 6
†*Smikythos	P 1: E V
*Sosias	P 4
Sostratos	P 3, 4, 6
Sotinos	P 4
Tlenpolemos	P 1
Xeno(kles?)	P 6

HYPSIS

Signed Vases

Andromache	H I
Antiopea	H I: E III
Herios	H I
Hyphopyle	H I
Simos	H I

Unsigned Vases

Briachos	H 1
Erophyllis	H 1
Hippaichmos	H 1
Seragye	H 1

ADDENDA

In *J.H.S.* 1916, pp. 123-128 Beazley gives a full list of attributions to the Kleophrades painter added since his original article. Our list is therefore to be increased by the following:

Nolan amphora, Oxford 273. *A*, discobolus and trainer: *B*, Artemis.

Fragment, Louvre 198 *bis*. Head of youth.

Pelike, Girgenti. *Jhb.* 1893, p. 183. *A*, seated youth.

Kalpis, Castellani Coll., Rome. Herakles and Lion. Inscription KAVOΣEI.

Fragment, kalyx-krater, Cab. de Méd. 420. Arming scene.

Fragment from neck of volute krater, Cab. de Méd. 863. Youth arming.

Neck amphora, now lost. Gerhard, *Aus. Vas.* pl. 268. *A*, warrior with helmet. *B*, warrior with wrap.

Pelike (?) formerly in Canino Coll., now lost. Drawing in the Berlin Apparatus, 16.17.1. *A*, youth in himation with stylus and stick. *B*, youth in himation.

This brings the total of attributions to fifty-nine vases and fragments.

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